American Cinematographer

FOR AMATEUR AND PROFESSIONAL PHOTOGRAPHERS

April
1939

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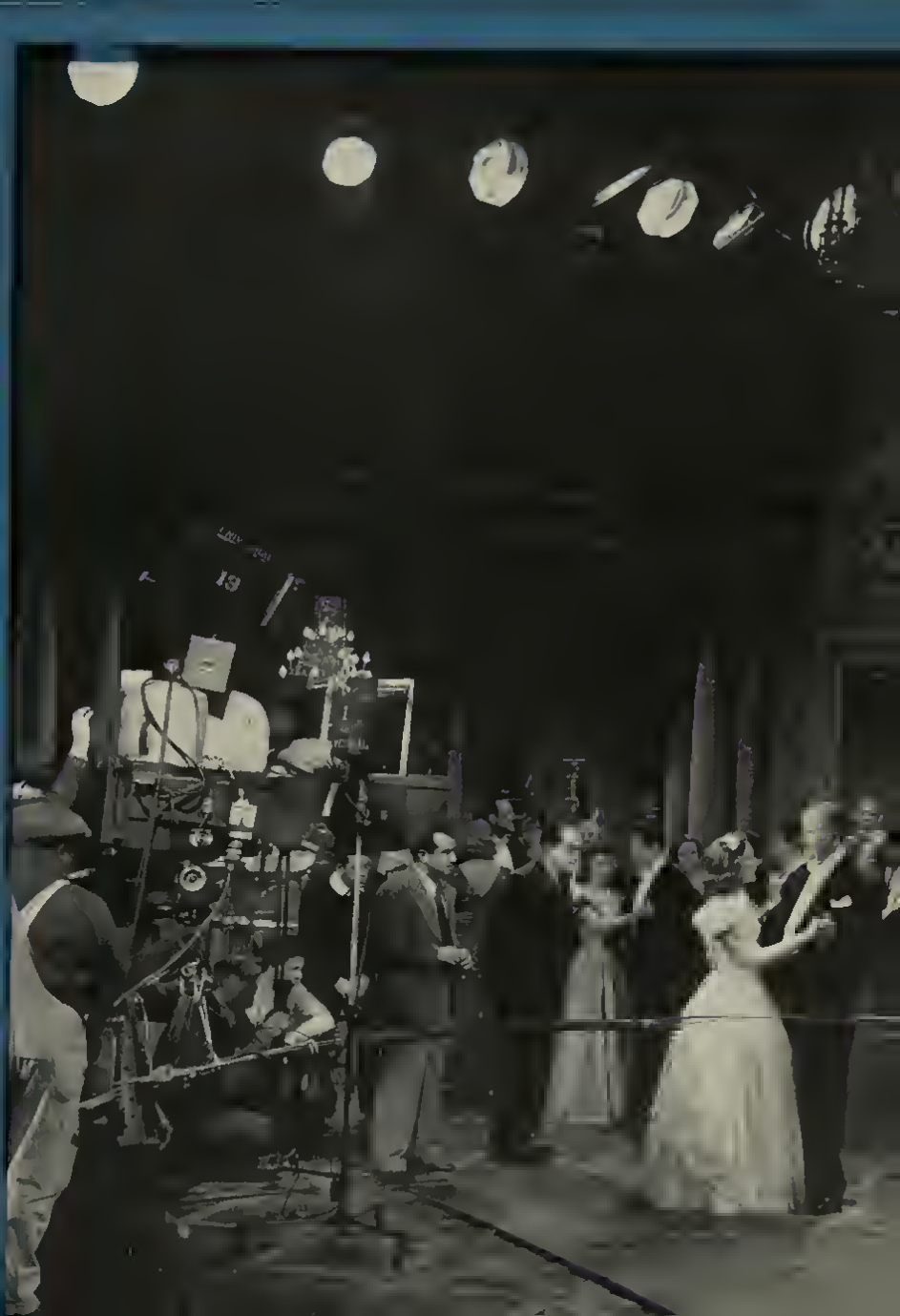

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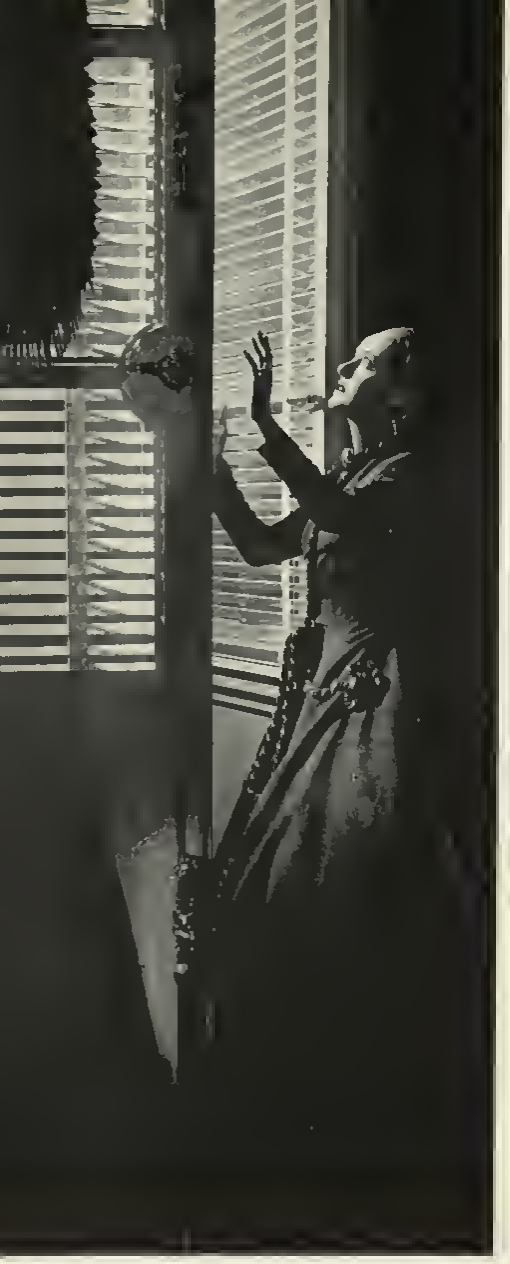

Betty Davis in Warner's "Juarez"

THE COVER

HERE is the rehearsal of a scene for Universal's "Three Smart Girls Grow Up." At the center left, standing just under a lamp, is Cameraman Joseph Valentine, A.S.C., in light clothes, and just in front of him in dark clothes and wearing glasses is Director Henry Koster. At the right in front, encircled by a huge loop which prevents interference by other dancers, is Deanna Durbin and Douglas Wood.

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GLENNON'S "STAGECOACH" WINS CAMERA HONORS

BERT GLENNON romped under the wire a winner of the photographic honors on Walter Wanger's "Stagecoach" in the Hollywood Reporter's correspondents' poll for February. His margin over the nearest competitor was more than 2 to 1, all the more notable by reason of Number 2 being a color picture photographed by top men.

The picture made a remarkable record in the competition, scoring seven of the ten first places for which it was eligible. These were for the best picture, for the best director, John Ford; best screenplay, Dudley Nichols; best supporting actor, Thomas Mitchell; best incident performance, Donald Meek; best cinematography, Bert Glennon, and best musical score, Richard Bageman, Frank Harling, John Leipold and Leo Shuken.

"Stagecoach" is one of those rare productions sometimes encountered where the action flows so smoothly that at the finish the average beholder is quite likely to register the impression, either vocally or mentally, "It seems perfect: 100 percent."

It had a story, splendidly told and directed and played and photographed. It had humor and humanity, romance and suspense.

Speaking of suspense, the direction was reminiscent of the work of Dave Griffith in the one and two reel Biographs as well as in later features; but suspense that was genuine twenty five or thirty years ago and in which field of controlled screen drama it is doubtful if it has advanced appreciably today.

John Ford has the courage—and the skill—to stop his physical action and give mental action a chance.

Thrill in Opening

Although it was a week ago to a day this writer sat under the spell of "Stagecoach" and other pictures have been seen in the intervening days, the memory still vividly retains the thrill that accompanied the opening long shots of sky and mountain and cloud.

The ticket holder need not be a maker of pictures to fall under the thrall of the man making such a scene as was thrown on the screen at the beginning of the film. The interest in the subject was at that moment established. If following that opening even if the subject proved to be just so-so it would get by; be carried by.

But here as intimated there was no let down, not in a single department. And out in front with the best of the various chiefs and staffs was Bert Glennon and his camera crew. Surely is it a picture to be seen to be appreciated, with added pleasure and satisfaction for the photographic minded.

The period of the play is in the eighties. Its duration is forty-eight hours. It is staged in what must be one of the most picturesque spots in these United States, especially in those that were exposed in Monument Valley, Arizona.

Also locations were selected in Kayenta and Mesa. In reach of Hollywood there were sites in Kernville, not 200 miles away; Dry Lake, Fremont Pass, Victorville, Calabasas and Chatsworth.

The making of the picture and its success demonstrates that the Western subject still is secure fundamentally in the minds of picturegoers. That, too, is the voice of experience. Periodically we are told Westerns are on the wane, that the public is fed up on the type. And just about as that time arrives also there comes along some production that in conception and execution matches

Just one of the rarely beautiful scenes in "Stagecoach." Andy Devine is in driver's seat, with George Bancroft beside him. John Wayne shown at rear.

in theme and treatment the best that has been done in all the many fields of screen work.

Western on Map

Erroneously just prior to the advent of "The Covered Wagon" we were told the Western was out of circulation. Yet to prove it the picture, in a comparatively small house to be sure, ran for over a year in Broadway in New York Again the Western was on the map

In the years that have intervened the same thing has happened over and over. Yet always has come along some outstanding story of the pioneer, some story that told not of the artificial but of the hardy life, some tale that visioned lives of men and women undergoing hardships that their children might enjoy an easier existence.

In these pictures the photographer has performed his share of the work—has contributed to the painting of the glories of life in the open, has softened the hardness of the West and revealed its beauties; has idealized the glamour of the vastness and emptiness of the great open spaces to delight the eyes and mind of the city dweller who day in and day out and only for the distance of a few short blocks looks only upon brick and stone and cement.

A couple of months ago this magazine printed a story of an interview with Bert Glennon regarding the picture of which we now are speaking At one point the interviewer suggested that in the scenes he had seen made for "Stagecoach" he had noted the sets all had ceilings.

The cameraman replied that was true and was a break from the conventional, but was necessary because the sets were low and as a certain reality of perspective is obtained by the use of the 25mm. lens, the cameraman continued, which included ceiling in nearly every shot, the elimination of the conventional backlight or "Hollywood halo" was forced.

Backlight and Roundness

"Believe me, it is quite difficult to obtain 'roundness' of image without the use of backlight, but in order to follow out the photographic idea, which was 'reproduce the method of lighting as used in the Sargent paintings of the early West,' it was necessary to use backlight only when it was the source of the light."

Asked if he always had a photographic idea to follow when lighting a motion picture story Glennon replied the answer depended on circumstances. "If the production warrant," he continued, "a photographic idea is adhered to religiously. Of course, if the producer is forced to hold the production to a tight schedule the only way one can make time is what I call a formula in lighting which lends itself to speed."

For his photography on "Lloyds of London" Glennon explained that this period picture with its costumes and old painting settings was photographed to create the idea of mellowness and texture throughout. Incidentally the Royal Photographic Society of Great Britain awarded him an associateship for his work on this picture

In "The Prisoner of Shark Island," also of Twentieth Century-Fox, the effect of steel etching was strived for in all scenes, especially in closeups This effect was secured by the use of blue light.

"Hurricane," a Goldwyn subject, was a deliberate attempt to feature sound, music and photography—a cooperative determination to coordinate these three elements to produce a definite emotional effect upon the audience.

Will Bring Return Visits

Returning to "Stagecoach," it may be saide in all truth it is a production which will lure its first patrons for a second visit. For a second and a third visit will be necessary before any average or even peculiarly gifted person out front will be ahle to absorb all the features of which it is made—and which make it great.

It is a three way picture—in writing, direction and photography. Starting with those three blessings the division of acting need give no concern For again quoting a remark confided long ago by Daniel Frohman, "No great actor was ever made except in a great part."

Great parts there are in "Stagecoach"—and they are carried by Claire Trevor, John Wayne, Andy Devine, John Carradine, Thomas Mitchell, Louise Platt, George Bancroft, Donald Meek, Burtes Churchill, Yakima Canutt (in a most hazardous double), Tom Tyler, and the many horsemen who performed boldly and casually the most hair-raising stunts in the Indian fight.

Director John Ford, at extreme left, looks over a scene for Walter Wanger's "Stagecoach," while Cinematographer Bert Glennon, hatless and in light suit, verifies the camera position. The "shot" was made on location in Arizona, the locale of much of the production which depicts the sociological part the stagecoach played in settling the west.

A.S.C. MEN TURN OUT TO DISCUSS METERS

ARE today's photoelectric exposure meters suitable for studio use? In what respects should they be improved? How can meters best be used?

These questions were discussed at the February meeting of the American Society of Cinematographers, under the chairmanship of Past President Daniel B Clark. The increasing professional interest in such meters and their use was indicated by the largest attendance recorded at one of the society's meetings in over five years.

The keynote was struck by Chairman Clark, who opened the meeting with a demonstration of the methods and equipment used for coordinating meters at the Twentieth Century-Fox studio.

"During the past year," he said, "there has been a great deal of informal discussion about meters and the best way to use them. Such informal arguments across a lunch table can only be helpful to the two or three men who participate in them: they don't help any of the scores of other members of the profession who aren't at that table. Yet virtually all of us have been giving a lot of thought to meters and their use.

"Tonight's meeting is an attempt to bring that thought—pro and con—out into the open, where it can do some practical good to the industry. We have an unusual opportunity tonight not only to formulate the collective opinion of the directors of photography about the subject, but to learn from each other and from our guests practical facts about the different methods of using meters, and about the leading types of meters available.

All Should Gain

"We, as members of the American Society of Cinematographers, are generally recognized the world's outstanding practitioners of motion picture photography. Some of our guests include the heads and technical experts from most of the laboratories that process our film.

"Other guests include representatives of the chief firms manufacturing photoelectric meters. I am sure we can all gain by a mutual discussion of this important subject.

"For my own part, only the thought that some one must start the ball rolling impels me to take the floor. I realize that my own small experience with meters is negligible compared to that of many of the rest of you.

"But I want to stress one thing at the outset. This is that the use of a meter need not restrict the individuality of any cinematographer, or force all of us into a rigidly standardized method of working. None of us would want that or permit it.

"On the other hand, I firmly believe that the intelligent use of these devices can take a great burden of purely routine, mechanical worries from our minds, leaving us as directors of photography more free to express individual photographic artistry.

"The guidance of a meter can keep us within the purely mechanical limits set by film-speeds and processing, and simplify our efforts to keep our work at a consistent exposure level or, to put it differently, to keep our negative at a consistently correct density from day to day.

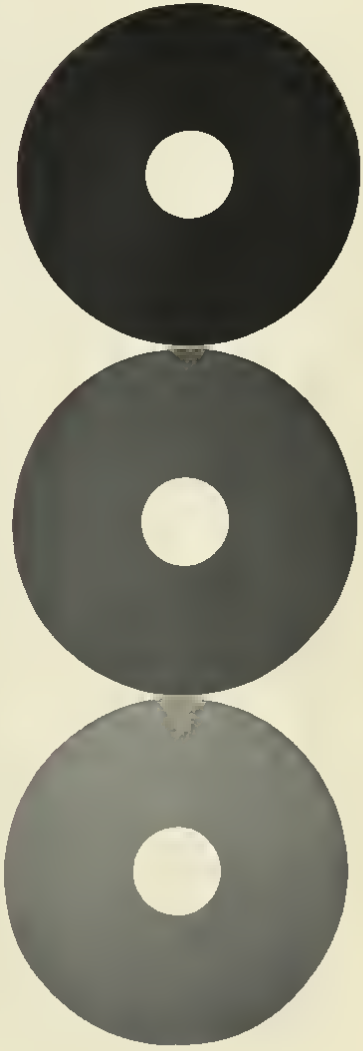
Normalcy Important

"Between changes in negative development and the wide range of printing light adjustments we have a considerable amount of potential control over our work. But we all of us realize that, for a really faithful reproduction of what the camera sees, normal development of the negative and normal printing of the positive are necessary. To maintain this normalcy, normal exposure values are equally necessary.

"The way most of us now work the 'key light' is the keynote of the lighting and exposure of every scene. All the rest of the lighting is balanced in relation to this, to produce the desired shadows, highlights and halftones. The exact way these gradations are balanced constitutes the artistic stock-in-trade of each individual.

"If the key light is incorrect—above or below normal—the rest of the lighting will be similarly off key, and the result on the screen will not be the normal reproduction the cinematographer is after.

"Under modern conditions, with today's fast films and low lighting levels, it is terribly easy to make such slight errors. Even a little eye fatigue—



Contrast can be visually deceptive—the white centers of all three circles are the same shade, but contrast between this white and the black, dark gray and light gray surrounding circles makes the center of the black circle look whitest.

such as we may get without realizing it, from an overlong glance directly at a single strong light—can do it.

"The meter gives us a chance to peg this key light to an accurately measured normal standard, from which we can balance the rest of the lighting visually, confident that we are working from a normal start.

"The same method can be used on exteriors if we remember that the strong and uncontrollable illumination of the background now becomes our key light, and we must balance the lighting on the actors to it.

"In other words, outdoors we have to reverse our usual interior lighting technique. In the same way we reverse our meter technique, taking a reflected light reading of the background, considering this as the key light, and visually balancing the light on the actors to it."

Testing Meter

Clark then proceeded with a demonstration of the methods of testing meters used at the Twentieth Century-Fox studio*. In this, the meters are tested daily against a standard light-source in a portable testing-box. With the light brought to a known intensity by means of a rheostat and ammeter, the meter, if in normal condition, should give a predetermined reading.

Among the conditions most notable in affecting the accuracy of the meters, Clark pointed out, were changes in humidity. During a recent period of unusually low humidity, he said, all of his studio's meters gave uniformly low readings, while previously, on a trip to the South Seas, he had found his own meter reading abnormally high.

In regard to this, representatives of both the General Electric and Weston organizations stated that meter cells are affected by changing humidity, but that great care is now being taken to assure that the cells are hermetically sealed against such conditions.

Clark described tests which had proved that by measuring the key light with an accurate meter the cinematographer could predict with almost perfect accuracy the printer-light upon which his scene would print. This, he pointed out, would do much to eliminate guesswork in print-timing.

Visual Contrast Deceptive

In visual print timing, he stated, visual contrast can often be deceptive, as shown by the accompanying chart, in which the centers of each of the three circles are of the same pure white, but surrounded by circles of varied densities, which make the white areas appear different.

The same optical illusion is noticeable in visual inspection of negatives of varying contrast, and can introduce errors in print timing. If, by means of a meter, exposure values can be fixed at a normal standard with such accuracy that all normal scenes can be expected to print within a range of two or three printer lights, as had been found practical in his studio, this visual timing error would not be so dangerous.

Several other speakers pointed out the fact that reading a meter only on the key light gives no indication of visual contrast, which can be a vital factor in influencing overall exposure. The key light illuminating a player in a white costume may be correct in itself, but overall exposure values and lighting balance will inevitably vary according as the player is photographed in front of a dark, light or intermediate toned background.

Since this is the case, would not a reflection-reading meter, capable of measuring these visual contrasts, be the more accurate instrument?

Technicolor Methods

It was also pointed out that a reflection-reading instrument seemed preferable for exterior use, since the problem there was generally one of balancing shadow lighting, in the form of either reflected natural light or artificial light, to form an acceptable balance with intense direct natural light which cannot be controlled except over relatively small areas.

Several Technicolor cinematographers and technicians spoke of the Technicolor technique of using meters. On interiors, a special direct-reading meter is employed, measuring the highlight side and the shadow side illumination falling on the subject.

On exterior scenes, a reflection-type meter is used for measurements of overall reflected light.

In any event, the meters are used as a guide to the individual cinematographer's judgment. The meter readings need not be followed rigidly, and can be disregarded at the cinematographer's discretion. The use of the meter, however, was agreed to be of great value in speeding up the routine of lighting, and in simplifying the task of maintaining consistently correct exposure values.

Both the chairman and several who spoke from the floor stressed one weakness of all meters now available, in that it is too easy for a cinematographer to misinterpret meter readings—to make an incorrect reading, or to deliberately make the meter read what he thinks is correct.

With reflection type meters a slight alteration in the angle at which the meter is held, allowing its cell to scan more or less of the sky on exteriors, or of the back lighting on interiors, can intentionally or unintentionally introduce false readings.

With direct reading meters, a few inches' difference in the position of the meter relative to light source and subject can, as was proved by impromptu experiments made during the discussion change the reading by several printer lights.

Seid Makes Suggestion

To this end, the suggestion of George Seid, chief of the Columbia Studio laboratory, was received with acclaim. He stated that from experiments conducted at his studio over a period of nearly a year the ideal meter would be one which read reflected light from the camera position, preferably through the actual optical system of the camera.

Such a meter would necessarily be extremely selective, capable of being trained on minute areas of the camera's image, so that the actinic value of any desired area—highlight, halftone, shadow, key light, filler light or back light—could be read directly in terms of density or negative values.

With such a system, it was agreed, the majority of the variables now existing would be eliminated. Only the light actually making the exposure would be measured. No variations in meter placement could enter the problem, or cause errors. Lighting and tonal contrasts could be measured with uniform accuracy, both individually and in their overall effect upon the picture.

In addition, such a device would make possible several things difficult or impossible with present meters. Among them would be accurate measurement of lighting in all types of dolly or boom shots, and last-minute checks on lighting and exposure immediately before starting a take.

Such readings, moreover, could be taken at any time, with less disturbance to cast and director than is now possible. It was agreed that the development of such a meter would be of the greatest benefit to cinematography.

* See article by Mr. Clark, American Cinematographer January, 1939, pp 6-7.

Hugh Herbert Much Put Out When Poll Parrot Comes In

Birds that talk should stick to their own vocabularies.

Hugh Herbert ventured that emphatic opinion when an impudent poll parrot stole his famous "Woo-Woo" phrase and then used it to mock the comedian until Hugh "blew up" in a motion picture scene.

Herbert was on location in the Los Angeles residential district with a Universal company filming "The Family Next Door." Several times during the morning a parrot in a nearby yard disturbed the players by constant chattering. Finally a property man was sent to ask the pet's owner to keep him quiet.

Then Herbert went into a scene in which he was handed a traffic ticket by a police officer.

"Oh, a ticket," exclaimed the comic. "Woo-Woo!"

"Woo-Woo . . . Woo-Woo . . ." echoed the parrot gleefully.

"Woo-Woo yourself," roared Herbert. "That's my line, and it's copyrighted. Please have someone take that parrot aside and tell him to lay off."

FILMING ALOFT: With Minicam or Movie

By ORMAL I. SPRUNGMAN

Photographs by the Writer

Filtered clouds always add interest to airplane shots. These pontooned ships are shown on the chalky Tanana river at Fairbanks, Alaska.

FETCHING candid shots earthward through inch-thick goggles while zooming along at two miles a minute, half a mile up, provides a dizzy thrill not usually found in more sombre types of shooting.

Once limited only to mapmakers utilizing costly cameras and huge negatives, aerial photography has finally become another lens-clicking novelty for the cameraman-of-the-street.

Today, with comfortable, low cost air transportation, any minicam having a fast lens and offering multiple exposures can find fresh camera angles and new subjects up under the clouds.

Because of its inconspicuous size and weight and great depth of focus, the minicam is particularly suited for aerial assignments. It can be swung to eye level position speedily, and manipulated with ease even in cramped quarters.

Another advantage is that most minicams spool film rolls permitting up to 36 exposures on a single change, thus preventing loss of valuable picture making moments while engaged in switching rolls in midair.

Airports Naturals

Airports are naturals for excitingly good candid snaps. If there is a fair-sized landing field in your community, make a list of all picture possibilities from the ground, taking note of lighting at different times during the day.

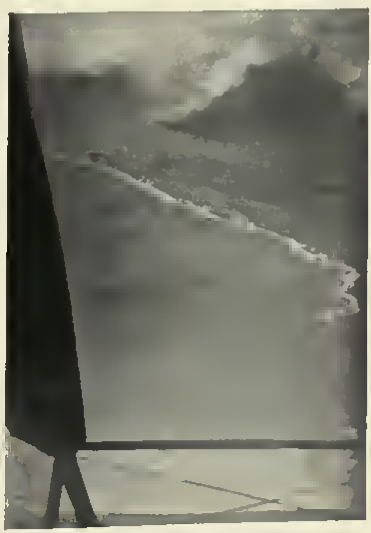
You might start with a longshot of the layout itself, swinging in for closer views of the various buildings, the planes and informal closeups of local pilots.

Wherever possible, secure unusual effects by "framing" your shots. Step well inside of a hangar, for instance, and frame a shot through the opening showing airplanes grounded on the outside lot. A group of two or three pilots silhouetted while chinning in the doorway will add a human interest touch. Window-framing is likewise striking.

Better still, take a low position beside a silver-winged plane and shoot in such manner as to frame another plane probably warming up in the background. Perhaps the wing, nose or prop can be composed to darken one side of the picture to maintain proper balance.

Leash on Wrist

Framing is also useful when filming from the air. An occasional glimpse through the right or left wing gives depth to distant ground views. Some photographers, however, prefer not to include any part of the plane in their shots since they feel that the foreground will be out of focus, and thus spoil an otherwise well-detailed picture.



Despite the haze, which is bugaboo of air filming, note the effectiveness of using wing as "frame" for distant shot of ribbon-like Alaska stream.

The tendency for close objects to appear indistinct when viewing distant objects is natural for human eyes, and any variation from this will appear artificial. A small lens opening in bright sunlight, however, will help to eliminate much of the fuzziness of near objects when the focus is set at infinite.

When filming from open cockpit planes, a leash for your camera slipped around your wrist will prevent your outfit from slipping from your grasp while picture taking. Such a leash can be made with a cloth cord or a length of rawhide slipped through either the camera handle or a small hole drilled in a tripod screw inserted in the base.

Helmet and goggles are usually worn when riding in open cockpit planes, and, though goggles may interfere with sighting through the camera viewfinder at first, this difficulty is easily overcome through continued practice. With the wind roaring by and the prop splitting your ear drums, such filming provides more fun than a comfortable ride in a cabin ship.

From transport planes there is always the danger of the sun striking the window through which you shoot, thus causing bad reflections. Hence, it is always advisable to find out beforehand which way the pilot plans to point the nose, so that the proper position may be taken for filming on the shaded side. As a further precaution, be sure that your window is polished brightly both inside and out.

What to Avoid

Exposures differ according to available light and the color of the objects being photographed, ranging from f/4.5 to f/8 with supersensitive film at a shutter speed of 1/100 to 1/300 of a second, depending upon elevation and speed of travel.

Filters are often quite necessary for air filming, the infra-red, green and K-2 filters being most popular. Ordi-

When riding in open cockpit planes, use a leash to secure camera to wrist and prevent accidental dropping.

narily, amateurs should not attempt air shots when the sky is too hazy, for results are rarely satisfactory.

With the camera set at infinite and the shutter speed corrected, the only change need be in the lens opening corresponding to changing light conditions. Filming at noon when the light strikes objects flatly produces uninteresting results.

Early morning or afternoon flying presents detailed ground views with shadows to give distant scenes a natural third dimension. If a lens hood is not available for your camera, every effort should be made to shade the outfit to prevent light from hitting the lens and creating those bugaboo "ghosts."

Reeling off movie film up under the clouds is no great chore either, for present-day 8mm. and 16mm. cameras are made to order for aeropbotography. In fact, some excursion flights are timed to permit camera fans to take advantage of filming opportunities.

At West Yellowstone, for instance, a ten-passenger Western Air Express transport takes off each summer weekend for a 150-mile flight over geyserland, perfectly timed to reach Old Faithful during its hourly eruption and to circle the geyser basins, the canyon and the Tetons for angle shots.

But Not in Midday

Usually such flights over mountain country are made for safety's sake in early morning or late afternoon when the weather is less bumpy. Similar flights are scheduled elsewhere, and the moviemaker who goes aloft can bring to earth exciting footage.

Because air time passes rapidly, load your camera with a fresh roll of film. If the footage is consumed before the flight is over, change rolls quickly without wasting time, and plan the shiftover while flying through the less interesting country. Unless you are wealthy enough to charter a plane of your own, you will have to act fast to capture each scene.

As in minicam filming, certain precautions must be taken when cine filming. Strap the camera to your wrist or use a leash if you film from an open plane. While your focus will be set permanently at infinity, watch your f/openings. When shooting distant objects you will not be bothered by plane speed, but you may encounter considerable engine vibration. Consequently, do not hold the camera against any part of the plane. Instead, cushion it with your hand to absorb some of the shock.

The proper camera angle is very important in air cinematica. While the vertical or horizontal view produces novel effects if not overdone, the oblique picture is perhaps the most pleasing and least fatiguing to watch. The oblique angle is the favorite of commercial air photographers, while the vertical shot is best for mapmakers.

Close to Ground

Shots taken from too high an elevation will lack detail and movement, while those taken closer to the ground will have vitality galore.

Infra-red film will help combat haze for the still camera enthusiast, but the moviemaker must resort to panchromatic film and a strong yellow filter, or the haze filter for Kodachrome.

It is understood, of course, that the haze filters for black and white stock cannot be employed with color film, otherwise the results would be disastrous.

What type of continuity can be planned for an air film?

If your city boasts of a large airport, befriend the officials and several pilots, and shoot a day in the life of, say, the Smithville Airport. Open your movie with a closeup angle shot of the airport sign, then panoram slowly down to a long shot of the airport and landing field.

It's early morning. Take a few scenes about the buildings, and wind up with a closeup of the weather forecast sheet being tacked on the bulletin board.

You might open your air film with a closeup of several air travel folders, later showing a hand selecting one of the leaflets.

Dissolve into a medium shot of the "sock" waving idly in the breeze. Soon there is plenty of activity. A hangar is opened and a plane is wheeled out. Get shots of the tuneup and the final spin of the prop. Show the takeoff, and other planes coming in, and use your telephoto to secure closeups of air-minded bigwigs as they arrive or embark.

Shoot Weather Bureau

If permission is granted, set up your photofloods in the airport office, and shoot the weather bureau in action.

For a fadein, have a pilot, his back

Wheel, nose and wing are used effectively here to "frame" a background of grounded planes.

tight against your lens, suddenly walk away towards his plane Start the camera motor before he moves, and the fadein will be unique.

Long shots may be needed for certain scenes, but it's the closeup that really counts Show closeups of feet walking over the field or plane wheels spinning in the dust.

Perhaps your most artistically composed scenes will be captured at dusk and later when the airport floodlights will provide unbelievable effects. Finally, capture a spotlighted plane being wheeled back into the hangar for the night, then panoram up to the dimly illuminated airport sign, letting the camera motor run until after the lights are cut off for the fadeout.

Titles will be few if continuity has been watched. If you're a poor letterer, use a lettering guide to insure perfect alphabets, or employ anagram blocks for spelling out the wording.

If the film is in color, use red or yellow enameled anagrams against a colorful background for good effect Avoid freak titling, however, for this will only detract attention from the principal footage.

FILM INDUSTRY IN INDIA HOLDS APRIL CONVENTION

BOMBAY, February 21.—American films had familiarized India with the idea of the moving picture much more than twenty-five years ago But this fact did not detract from the surprise and the pleasure with which the first Indian picture was greeted on its release in 1913. The higher classes were interested in American and British films, but here was something which they could treat more particularly as their own

To the illiterate millions Indian movies provided the miracle of their ancient gods coming to life and working those wonders, stories of which had been passed from father to son for uncounted generations.

The production of moving pictures soon became an important activity in the three greatest cities in India, Bombay, Calcutta and Madras. It has progressed to such an extent that today it occupies the eighth place among the major industries of the country.

There are in India now nearly 1,500 exhibitors and 75 producing concerns with a total investment of £ 13 millions sterling.

Industry Sees Bright Future

The coming of the talkies six or more years ago gave a further lift to Indian films as the adaptation of sound to the screen got over the great obstacle of illiteracy. The early talkies were rather crude, but technique has become far better now and a number of Indian pictures have been produced which bear favorable comparison with the best made in Europe and America.

There is no doubt the future holds out bright hopes for the Indian film industry. Its leaders have now realized that what they require is organization and a well thought out program of work if they are to realize all their ambitions. They have, accordingly, started a movement for an Indian Motion Picture Congress, the first session of which will take place at Bombay in April this year.

The congress is sponsored by all the film societies in India, namely, the Motion Picture Society of India, Producers and Distributors' Associations, Cine-Technicians' Association, Amateur Cine-Society of India and the Visual Education Society.

The chief aims of the congress will be to secure some sort of recognition to the industry from the Government. Indian banks do not advance money to the film industry. So, finance will be another important subject for discussion. The congress will press for the use of the film for educational purposes. A central organization which can speak with authority on behalf of the industry will be another important subject before the congress. The publicity attending the congress is expected to open people's eyes to the importance of the cinema and lead to the building of more and better picture houses all over the country.

The Motion Picture Congress in Bombay will be supported by an exhibition representing not only all the departments of the film industry itself but also every one of the lines allied to it.

Chandulal J. Shah of the Ranjit Movietone is chairman of the Executive Committee of the congress and the two secretaries are Y. A. Fazalbhoy of Fazalbhoy Limited and L. S. Hirleker of the Agfa Photo Company.

J. H. Booth, general sales manager of Bell & Howell, who will have personal charge of that company's exhibit at the convention of the National Photographic Dealers' Association in Hotel Astor, New York, April 21-24.

Interesting effects are sometimes obtained by framing shots from well inside the airport hangar.

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CAN'T COMBINE JOBS OF DIRECTOR AND CAMERAMAN, SAYS GARMES

ONE man cannot simultaneously with success combine the jobs of cameraman and director, declares Lee Garmes, A.S.C., who speaks as one with experience. And in saying that he suggests concession is made that the man undertaking such a task may have ability to do either of them well.

The cameraman-director, who has just returned to Hollywood after more than four years in England, shows he is in agreement with those directors who in earlier days of the industry discovered to their own satisfaction as well as confirmed their employer's even prior conviction that a director who sustained a characterization in a picture he was making not only was directing an overplayed part so far as he personally was concerned. More importantly, he was guilty of self-interested direction, of partial rather than impartial which amounted to faulty direction.

Garmes' last few years in Hollywood included such photographic successes as "Zoo in Budapest," "An American Tragedy," "Smilin' Through," "I Am Suzanne" and the Academy award winning "Shanghai Express."

Following this he journeyed to New York, where he became a partner in the redoubtable Ben Hecht-Charles MacArthur producing combine. In this he served as associate producer, codirector and director of photography, filling in his spare time by aiding in the cutting of such productions as "Crime Without Passion" and "The Scoundrel."

From New York an enticing offer from British Producer Alexander Korda lured him abroad, where business and matrimonial ties have kept him largely since. In England he further widened the scope of his activities.

In Business for Himself

Not only did he photograph and direct with distinction but he organized his own producing company, Lee Garmes Productions, established a thriving Bond Street portrait and commercial photographic institution, Lee Garmes Hollywood Photography, Ltd., and more recently started two press photo services.

In this he becomes unique among film folk, as one of the extremely rare few to invest his savings in the business of which he has a specialist's knowledge, rather than in such conventionalities as bonds, real estate and the like of which he can have but a layman's understanding.

Returning to active work in Hollywood after so many years, the first thing that impressed him was that the industry's mental attitude was more relaxed. "People seem to be feeling easier," he says.

"Four or five years ago we were just getting nicely into the depression, and conditions within the industry were chaotic; as a result, everyone seemed all 'tightened up'—nervously on edge. When I came home, the first thing to impress me was the absence of this tension. It should pay dividends in better production.

"I'm glad to see it, and I hope it increases. After all, we've got a big enough job just turning out motion pictures, without bothering too much about politics or the fifth race at Santa Anita.

Color Next Step

"Another thing that pleases me is the increasing use of color To my mind color is the next logical step in cinematography, and sooner or later it will have to become the accepted thing for all production, from the super-specials down to the Bs. What's more, I think it will come as soon as a process simple enough and economical enough appears.

"Technicolor dominates the color field today: but none of us can tell what may develop in the future. I'm certain, however, that color will become the accepted medium as inevitably as panchromatic film superseded ortho.

Back in the old two color Technicolor days I photographed several Technicolor productions, and in my studio in England I've been doing a great deal of work with the modern color processes.

"For stills we use Dufay chiefly; with proper processing it gives beautiful results. I've also had some very fine results shooting Agfacolor in my Leica. This film, which is a monopack film on the same order as Kodachrome, is fast, and gives beautiful results.

Dufay 35mm. Film

"I've also shot quite a bit of 35mm. Dufaycolor motion pictures. The English Dufay experts have reduced the size

PHOTOGRAPHIC STUDY—Rough backgrounds are plentiful for photographers at the "Beau Geste" location near Yuma, Ariz. Here is William Walling, with Johnny Engstad (kneeling), making a portrait of (left to right) Ray Milland, Robert Preston and Gary Cooper between scenes of the William A. Wellman-Paramount production. Hot desert sun is aiding in development of unusually bright stills with contrasting shadows difficult to obtain in the studio.

of the reseau, or ruled color screen, until it is not objectionable unless one is sitting very close to the screen. Their color prints are good, too, though like most color processes they still have not approached the consistency of black-and-white.

"Getting a bit away from the strictly technical phases, I'd like to mention a couple of things I've learned during the last few years. First of all, a number of people, knowing I have both photographed and directed pictures, have asked me if I thought it possible that one man could successfully combine both jobs.

One Job at a Time

"Frankly, I don't think so. A man may have the ability to do both well: but if he concentrates, as he must, on seeing that the actors handle their lines and action properly, he can't help overlooking important details of photography and lighting, while if he deals adequately with camerawork, I don't see how he can get the most out of his direction.

"Second—and even more important—too few cinematographers realize just how important the cinematographer is to a production. I know I didn't until these last few years when I found myself on the other side of the table, as director and producer.

"If the cinematographers as a whole realized this there would hardly be any limit to the professional heights to which the craft and its individuals could rise. After all, the whole business is fundamentally one of selling photographs—and only the man at the camera can solidify the producer's investment to tangible, salable form!

"Conditions in England? Well, they're going through what you might call a 'recession' in the British film industry. A few years ago it over expanded. Too many people got into the industry who knew nothing—or next to nothing—about making pictures. That is slowly and painfully correcting itself.

"Aside from that the British industry is fundamentally sound. The studios and equipment are beautiful, and a group of writers, directors, cinematographers and technicians who really know their business exists.

Crews Underpaid

"Some of the British cinematographers are extremely capable. Unfortunately, however, not all of them get either the credit, the salaries or the opportunities they deserve. The operative crews in particular are badly underpaid.

"Such British directors of photography as Fred Young, who does the Anna Neagle pictures; Harry Stradling and Korda's Georges Perinal are fine artists, on a par with any in Hollywood. They command the top positions in England's camera profession.

"One thing especially handicaps production in England: the relatively small size of the industry. Here in Hollywood motion pictures are recognized as the third or fourth largest industry in the nation. The industry is treated as such, getting full individual and official cooperation everywhere.

"In England this is not the case. I doubt if the film production industry ranks even among the first hundred of Britain's industries. Accordingly, it is treated as a rather poor and unwanted stepchild. You don't realize the difference until you encounter it in the concrete, as I did!

"But technically, England's industry is, on its smaller scale, well equipped. I've been particularly impressed by the DeBrie cameras which, with our own familiar Mitchell, are the universally used types. The lightness and compactness of the DeBrie are unexcelled.

"In addition, the DeBrie feature of being able to follow the action on the film, while the scene is actually being photographed, is a great advantage.

Old Cameras Remade

"This, incidentally, reminds me of an interesting thing I discovered on a visit to the French studios. There is one excellent plant, controlled by Paramount, at Joinville. When Paramount took the studio over, some years ago—I believe it was just as sound came in— the Hollywood studio sent over a lot of equipment. Some of it was outmoded, to American minds. Among this latter class was a batch of old Bell & Howell cameras, displaced here by silenced Mitchells.

"The French mechanics overhauled and quieted these old boxes, and in doing so they added the indispensable Continental feature of viewing the scene through the film as it is being photographed.

"Think of the beauty of it! The accuracy of the Bell & Howell mo[illegible] coupled with this feature which [illegible] nates swinging the lens turret [illegible] racking-over the camera for lining up and which enables one to follow f[illegible] through the lens during the scene, el[illegible] nating finder inaccuracies and guess work.

"I tried to buy one of those re[illegible] cameras for myself. But the studio wouldn't part with it, though the plant was inactive at the time. Some day they'd be busier—and then they'd need that camera! I'd like to see such a feature on American cameras.

Wants More Compact Unit

"Another thing I'd like to have [illegible] really practical 'zoom' lens. Not necessarily a lens such as those available today, which in one lens gave an extremely wide range of focal divergences, say from a 24 mm. to a six inch.

"Instead, a smaller, more compact unit which would give only a moderate range, covering the same range of angles with perhaps four separate lenses [illegible], for instance, with a range from 24mm to 35mm.; a second covering the range between 35mm. and 50mm; a third ranging from 50mm. to four inch; and the last, if necessary, from that to a maximum of six-inch focus.

"With this more limited range, the designers' problems would be easier. The lens could be made faster and more compact. It could be used far more. In fact, I would be inclined to use such a lens—if one were available—almost exclusively. Modern production technique calls for an incredible amount of 'dollying', especially moving the camera relatively short distances.

"As everyone knows, it is exceedingly difficult to light a set properly and yet make provisions for such camera movement. A moderate range 'zoom' lens would be a tremendous advantage in solving these daily problems.

"Finally, I'm more than happy to be back in California again. England is a delightful place in which to live—especially on the not too frequent occasions when the sun fights through the rain clouds—but once a man has got the California germ in his system there's no cure but a return to California! I found it even more delightful than the mental pictures my memory had built up during the cold, rainy days in New York and London!

"Another thing I've missed while away is the unique fellowship of the A.S.C. There is no other organization quite like it. I've missed the technical interchange and the personal fellowship engendered at the society's monthly meetings, and I'm glad to get back where I can be a part of it again.

"Until you get clear away from Hollywood, to places where, as in England, the industry is small, you can't fully appreciate how much these informal gatherings of cinematographers have done to advance the interests of the profession."

B&H Cuts Bloop from 16mm. Sound Splice

WITH 16mm. sound film coming into ever-increasing educational, industrial and home entertainment use, the technique of film splicing to avoid the "bloop" sound commonly occasioned by square splices becomes of greater and greater importance.

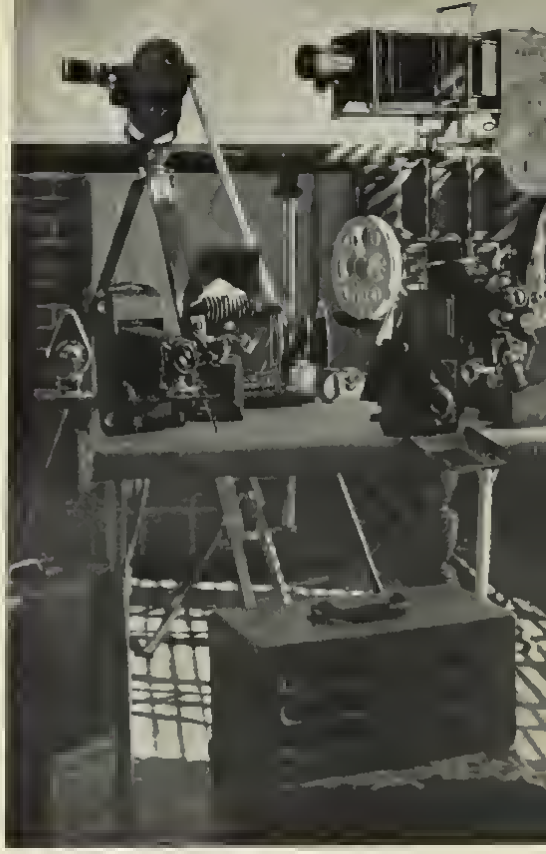
To reduce this "bloop" noise caused when a square splice passes the scanning beam of the sound projector it has been necessary to paint out a section of the sound track on either side of the splice in a diagonal fashion.

Research, however, has revealed that a similar "bloop" eliminating effect is obtained when the splice itself is made diagonally, as it is made with a Bell & Howell film splicer.

When a diagonal splice passes the scanning beam the width of the sound track becomes narrower and narrower, gradually decreasing the sound coming from this portion of the track. Meanwhile the sound from the track in the subsequent scene increases. The resultant combination gives somewhat the same effect in sound as a very rapid wipe in the picture.

THE PARKERS WITH CAMERAS SAIL AROUND SOUTH AMERICA

By GEORGE BLAISDELL



Illustrating mass of photo equipment permissible to tourists traveling via freighter and returning home without encountering change of quarters. Practically all of the Parkers' photographic equipment described in this story, with the exception of the 72-inch Da-Lite screen, were taken along. In the picture also are four hardwood boxes devoted to protection of the many Dufay 3¼ by 4-inch slides exposed on the trip. The unipod rests on the tripod.

THE Harry and Harriette Parkers of Los Angeles have completed a 19,000-mile trip that for novelty and opportunities for the photographic minded rates something out of the ordinary. Four months to a day were devoted to a journey that started at Los Angeles harbor October 10 and landed them back at the same pier February 10.

The trip was made in a Norwegian freighter that sailed from Vancouver and to that place returned. When Harry Parker made inquiry as to the ship's ports of call he was assured there could be a guarantee of eight at least. But also he was informed that as the vessel was subject to "flagging" by radio as it proceeded on its course very likely there would be more stops than guaranteed.

The actual result was four times the number Thirty-two calls were made following the ship's departure from Los Angeles up to its return to the same port. The course was along the coast of Mexico and Central America to Panama; down the west coast of South America, touching at ports of Colombia, Ecuador, Peru and Chile.

Then there came the sequence of a journey through the Straits of Magellan, one to be remembered for its thrills of battered wrecks; remembered not only by the two travelers but also by those fortunate enough to witness the screening of 1600 feet of pictures exposed in 16 mm. Kodachrome and to follow the display of some of those thrills in Dufay and shown by a Bausch and Lomb lantern projector.

Have Wide Ties

From the Straits the trip was continued along the east coast of South America, through the canal and back to Los Angeles.

The Parkers are seasoned travelers It is quite likely their experiences in getting ready for these journeys may appeal to those preparing to accumulate

Harriette and Harry Parker.

parallel backgrounds Harry Parker is a member of the Los Angeles Cinema Club and approximately a couple of dozen other city organizations. Mrs. Parker is a past officer of the Hollywood Woman's Club and is a member of other civic, social and cultural bodies.

On four preceding occasions when the Parkers were seized by an attack of wanderlust they made world tours. But last fall, however, they succumbed for the second time to the lure of the freighter, as they had been impressed by the tales of such life by friends who had tried it—and fallen hard for it.

They decided they would select their own time of year, gaining the advantage of a summer when their home was under such disadvantages, of course if any, as a Los Angeles home suffers in winter. They looked forward to the charm of sunshiny tropical waters, of the informality of life on a freighter, of the

freedom on shipboard to go where fancy dictated and to be welcomed and not roped off, even in the pilot house; ashore to visit places off the beaten paths, spots which were ignored by railway connections.

They had been assured of the restfulness of the life. In pursuit of that thought they had secured the owner's quarters, a suite of two rooms, with no berths to climb into. Knowing their belongings were to be "set" for four months they had brought along a hundred books, apportioned according to the reading tastes of the two.

Photo Equipment

Among the books were three that covered about everything in the way of general information—Freeman's "Discovery of South America," Foster's "If You Go to South America," and "South American Handbook, 1938."

The photographic equipment consisted of a 16 mm. Bell and Howell Filmo 2.7 lens and a 3¾ Taylor-Hobson Cooke lens; Thalhammer tripod of latest style, an extension unipod; Craig Projecto Editor, which quickly became a particular pet of Mrs. Parker, who by the way takes care of the editing and the projection, leaving Mr. Parker free to do the commenting; B & H Filmo model 129C projector; a Weston meter; a 2 by 2 Rolleicord, which on a former tour was purchased in Darjeeling, India, and an Ansco camera which has accompanied the Parkers on their four world trips.

Left, primitive wood-burning engine in Venezuela. Center, sporting club in Valparaiso, before the throng gathers. Right, child in infant's basket in ship's swimming pool—not in mid-ocean, as appearances might indicate.

On this Ansco camera's 3¼ by 4 inch film 176 slides in Dufaycolor were made during the course of the trip, which were shown on a Bausch and Lomb projector. The screen is a Da-Lite 72-inch model. Carried along, too, was an extra assortment of cords for plugging in when necessary.

Two radios were packed. One of these was a novelty—a Mission Bell with doorbell batteries, but restricted generally in its range to not more than 150 miles from the source. It is approximately 8 by 10 by 18 inches in size, with a generous handle for carrying. Its bearer would not have to tote it into a gathering of savages to be given credit for being something of a magician as the little radio performs its usual functions without visible means of support or connection.

Another radio, an RCA-Victor short wave, when in the Straits of Magellan without difficulty brought in New York. The model is equipped with AC and DC current. It may be remarked here that the Parkers always take along a conformer in case it should be necessary in an emergency.

Hitler Controls Air

Prominently displayed in the Parker suite on shipboard was an American flag, one that had been brought by its owners from their home, to add to the atmosphere of their surroundings. Somehow it was quite a bit in their attention when they discovered in South American waters that for twenty-four hours a day Germany was broadcasting by means of the most powerful equipment. Italy was broadcasting world news even in Chinese.

The preliminary steps had been somewhat extensive. There was a list of various clubs of which the two travelers were members. There were letters from the executive of these clubs identifying the pair. There were vaccination certificates, police clearance papers showing

Left, ship entering Straits of Magellan, conforming to shivery custom of signaling station on shore its identity, so that parallel record may be made on ship's emergence from Straits that passage has been safely accomplished. Center and right, mountains in Straits covered with perpetual snow.

LIBRARY
1941

Left, Second Christian Science Church, Buenos Aires. Center, office of coffee plantation on cloudy day. Right, bicycle police with white cloth on head and arms so they may be distinguished at night.

over the signature of the chief of police the parties were unknown to him in his official capacity.

From business friends ware letters of introduction to South Americans. Among these were messages from the San Francisco consul of the Argentine. There was convincing certification that neither had at any time been subject to trachoma. For the benefit of consuls in different countries sixteen pictures of each were taken.

Earthquakes? No

On one occasion in India, when a stay longer than anticipated bad been made, it became necessary to replenish funds. Instead of undergoing a delay of several days letters from home authorities were entirely satisfactory to an Indian bank and a check was accepted on the spot. Since that time letters of identification have been a part of the impedimenta.

The Parkers were fortunate in ducking the earthquakes. They reached Chile at least a matter of eight weeks prior to the tragic shake in that country. In Salvador they left shore on their return to their ship at 12:20. Twenty minutes behind them there was a real shake.

Kodachrome movies and Dufay slides tell the story of the trip through Magellan. In the background always is the perpetual snow on the mountains.

If a ship is 500 feet in length it is necessary to go around the Horn. The tide sometimes falls thirty-eight feet. The average ship anchors at nightfall rather than hazard the passage.

The fogs are one of the worst of the mariner's worries. Rainfall is usual five hours a day. And as intimated earlier there are shipwrecks aplenty. Names of the islands and capes, etc., are terrifying in themselves—Starvation Point, Desolation and Hunger islands are fair examples.

While the Parkers brought home quite an array of pictures of Indians, as a rule they discovered the natives still are antagonistic to a camera—in their superstition they believe the camera will rob them of something they possess.

Instead of mailing home post cards the two travelers followed their novel rule of sending newspapers instead. On their return they learned the personals had aroused quite a bit of attention.

The travelers were disappointed in their attempt to reach Cerro de Pasco, a town of 18,000 population situated 15,000 feet above sea level in Peru. At Rio Blanca, just short of the end of the railway, the only one in the world by the way in which is carried oxygen for the passengers, they learned they would have to return in order to get down to sea level before dark.

Keep Journal

At Rio Blanca, however, they exposed a lot of negative, but were forced to work fast and minus the aid of a tripod. As Mr. Parker pointed out, "a lot can happen before you can get a camera lined up for a shot." They learned, among other things, that Indians acclimated to these great altitudes are overcome by atmospheric conditions when they get down near sea level.

Mrs. Parker stands guard over twenty-four pieces of family baggage, original and accumulated on trip, pending its release by inspectors.

While on tour the Parkers make it a point to keep a journal of as many as 500 words a day. On their return the matter is typewritten and bound into a book. The plan has worked out well, particularly in leaving nothing to a memory that may be mistaken.

In exercising one of their letters of introduction the Parkers were entertained in the sampling room of the Tomba Bodega, vineyards in the vicinity of which cover an area of 50 by 100 miles. The Tomba winery alone ships out each and every day in the year eleven freight carloads of wine. Sixty percent of it goes to the Argentine, none to the United States.

Instead of coming home from their journeys with their baggage smeared with stickers from various and sundry hotels the Parkers make it a point carefully to file them away and on their return paste them into a scrapbook which results in a mighty interesting souvenir.

Asked what was his observation as to the subject in which the average tourist displayed the most interest Mr Parker replied that many of them clung closely to churches and similar institutions. He remarked that the more he traveled the more he became industry-minded.

He spoke of the great coffee plantations he had visited on his recent tour, of the wineries and also of the snake farm in Sao Paulo. Of this latter institution it may be said he brought back some rarely interesting closeups in Kodachrome, in which poisonous snakes are shown striking at the legs of a man in among them. It was explained, however, the seeming suicide wore under his trousers exceedingly high and stout boots.

The Parkers find it has grown to be a habit with them to make a trip every other year. Next year is the year, when they plan to make a trip "Down Under," to the South Seas and to Australia.

DAYLIGHT QUALITY

Illumination of daylight quality has advantages in the studio as well as in the theater. It is necessary for Technicolor and with silent lamps of improved optical characteristics now available there is growing recognition of the photographic advantages of cool, snow white, carbon arc lighting for monochromatic productions.

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Simplified High Intensity projection gives two to three times as much light on the projection screen as low intensity. Yet it costs so little more that one extra admission per show will pay the difference. Ask your dealer's salesman to show you the book, "Yes But What Will It Cost?"

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GOOSENECK BLIMP LAMP REAL TROUBLE CHASER

By Clyde De Vinna, A.S.C.

MINOR inconveniences — if they recur often enough—can sometimes prove at least as troublesome as really serious flaws. An excellent example of this is found in the lack of illumination inside most camera blimps. Every time the camera has to be reloaded, the movement inspected, lenses changed or their settings checked, the assistant cameraman has occasion to complain about the dark interiors of blimps

Though for years a flashlight has been regarded as a standard part of camera equipment, flashlights are none too convenient to use at such times. They are a separate piece of equipment, easily mislaid or borrowed. Batteries have an embarrassing habit of growing weak at the wrong time

And in some instances these routine operations can be performed quicker and better if a man doesn't have to devote one hand to holding a flashlight.

My crew has had its full share of these minor irritations. So we have evolved a simple added refinement for our blimp, which eliminates the trouble.

It is simply a flexibly mounted lamp to illuminate these and similar tasks. The lamp, like many home and office lamps, is mounted on a long "gooseneck" flexible tube. One end of the tube is suitably attached to the top of the blimp. The other end carries a small globe and reflector. A light cable connects it to any convenient power outlet on the stage.

In use, the lamp can be swung down around the opened door of the blimp, as shown in the illustration, to give the assistant plenty of illumination for reloading the camera, or checking the movement. In the same way it can be swung forward, to light things up when he is changing lenses.

At other times it can be used to give the assistant a good, clear view of the focusing calibrations in making follow-focus scenes or dolly shots. And after the scene is completed, the same lamp helps him see to make out his camera reports and the like.

Since the device is built right on to the blimp, it is always ready for use and is especially handy when the camera is crowded into tight corners in small sets, where it would be difficult to provide adequate illumination.

None of us would claim that this is a radical or epoch-making invention—but it is practical, and in our case at least, has proved to eliminate one of the most common if minor inconveniences of modern camera operation

SURE ADVANCE COMING IN SOUND...STEVENSON

MAJOR advances in methods and apparatus greatly to improve the quality of both sound recording in studios and reproduction in theatres will occur during the next two years, according to T. K. Stevenson, president of Electrical Research Products, Inc. who made a week's visit to the coast recently.

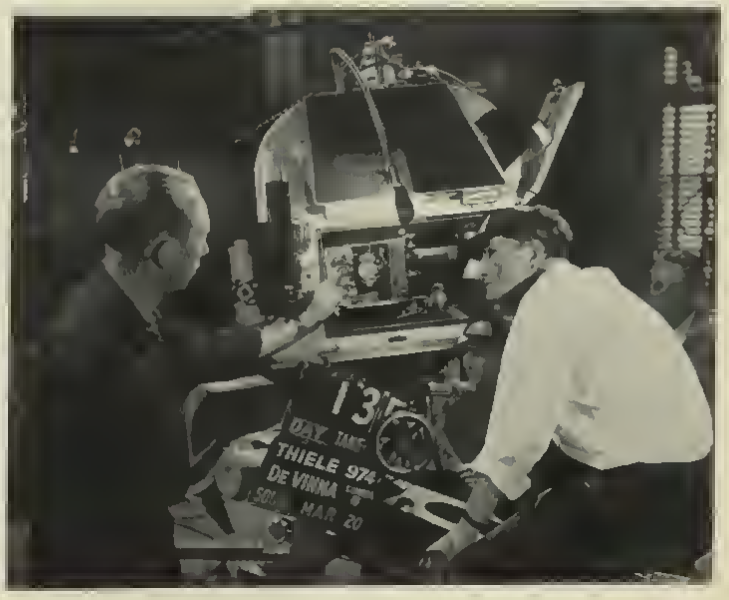
Many new improvements materially to raise the quality of sound are in final stages of development in the research department of Bell Laboratories, Stevenson stated, and will be made available to Erpi studio licensees and theaters as quickly as possible.

Erpi president could not hazard an opinion as to what new improvement would be the first to emerge from the laboratories. The company, he pointed out, through its new headquarters in Hollywood, which contains an extensive research laboratory for cooperation directly with studio sound departments, is continually striving to raise the quality of sound for both production and exhibition. This supplements base research of the Bell Laboratories.

Stevenson, who recently made a trip to London and Paris to survey business conditions abroad, stated that theaters throughout the world were quickly modernizing their sound projection apparatus, and practically all of the new installations were American made equipment. He stated that Erpi business abroad in the first two months of this year was 25 percent ahead of 1938. The trend to modernizing sound equipment was particularly noticeable in South America and Australia, he stated.

The public is becoming more conscious of quality of sound in motion pictures Stevenson commented, through education secured in higher quality reception of radio programs, particularly the fine broadcasts of symphony concerts and food music.

It's really a public education in sound quality, with producers and exhibitors maintaining high standards materially adding to their pictures' effectiveness with audiences as a result



Clyde De Vinna, A.S.C. (Right), and his assistant, Frank Baldwin, discuss the usefulness of the gooseneck lamp mounted atop the blimp. Still by Virgil Apger.

RANDOLPH CLARDY MAKES FIRST 8mm. TALKER

By Wm. Stull, A.S.C.

DEFINITELY the sensation of the March meeting of the Los Angeles 8mm. Club was the premiere presentation of the first all-talking 8mm. picture. Since the 8mm. fraternity has for some years been casting envious eyes upon the sixteen millimeterists' potential ability to make sound films with commercially available equipment, this first 8mm. talkie was greeted by a truly remarkable ovation.

The film and the methods used in its production are the work of Randolph B. Clardy, one of the few two-time Grand Prize winners in the American Cinematographer's International Amateur Movie Contests, and winner of the Photography Award in the 1938 event. The stars of his 100 foot all-talking production were Club President Alexander Leitch and Mrs. Leitch, supported by the Clardys, husband and wife.

This first "8" talker is the result of nearly a year's experimentation by Clardy, during which time he tried and discarded a considerable number of ideas for recording sound and for coupling the recorded sound with his pictured action.

Slow Film Motion Problem

The first and most serious problem encountered was that of the relatively low speed at which 8mm. film passes through camera and projector. Even at 24-frame speed, 8mm. film travels at only 18 feet a minute, while at the normal 16-frame speed (all that was available on Clardy's Eastman Cine-8) the travel is only 12 feet a minute.

His own experiments confirmed the findings of the various manufacturers of 16mm. sound equipment: that for recording or reproducing sound of even minimum quality on film, a lineal speed of not less than 33 feet a minute is imperative.

For rather obvious reasons, Clardy also decided that for his purposes, at least, photographic sound recording was out of the question. Galvanometers for recording and photocells for reproduction are expensive; it would be difficult to fit them properly to the small 8mm. equipment; and moreover the problem of securing acceptably smooth film motion in the limited space available would be very nearly impossible on any practical scale.

Therefore Clardy decided that his sound record must be cut or embossed, phonograph-wise. Here again the extremely low lineal speed of 8mm. film movement threatened to checkmate him. He clearly could not cut a sound-groove on his 8mm. picture-film, granting even that it might be possible to install a cutting head within the camera.

The next experiment was with a needle-cut sound record on a separate film, moving synchronously at a higher speed. This, too, was tried and found wanting. Even using 16mm. film, moved at approximately 36 feet a minute (24 frames a second), the quality of the recorded sound was none too satisfactory.

Uses Vitaphone Disk Record Principle

Therefore Clardy had recourse to the same principle followed in the early Vitaphone talkies—synchronized recording on disk type phonograph records. For this he purchased a standard disk type recorder, using the inexpensive "transcription" type of acetate disks which eliminate the soft waxes used professionally, with their cumbersome and costly electroplating and stamping operations. These disks may be played back immediately after recording, and with proper care will endure many hundred playings.

Here, he points out, the amateur soundman has his choice between two recording speeds. Standard commercial phonograph disks are recorded at 78 revolutions a minute, while Vitaphone disks, radio transcriptions, and the like are customarily recorded at 33 1/3 r.p.m.

Ten or a dozen years ago even the best professional recordings made at the latter, slower speed lacked the intelligibility and brilliance given by the greater proportion of high sound frequencies recordable by the higher record-speed.

But with today's high fidelity amplifying equipment this distinction has been virtually eliminated and the slower speed of the transcription type recording more than doubles the playing time of any given disk.

For this reason Clardy standardized on 33 1/3 r.p.m. recording. Without spacing his record grooves unreasonably close together he has found it practical to record the sound or dialog for a complete 200-foot reel on a standard 12-inch disk.

Coupling Camera and Recorder

With these details decided, the next problem was that of coupling camera and recorder for taking the picture, and projector and reproducer for showing the picture, so that sound and picture would stay in synchronism.

Professionally, this is done by using interlocking electric motors, so interlocked electrically that they invariably operate "in step." For home talkie purposes this would obviously be inadvisable, so Clardy evolved a simple yet positive mechanical linkage.

After investigating the mechanical vitals of his camera, he found it possible to extend one of the main driving shafts of the mechanism to the outside of the case, on the right-hand side of the camera. To this shaft he couples a simple, home built gear box which in turn is coupled to a short flexible shaft leading to the turntable shaft of his recorder.

The gearing is such that with the recorder turntable operating at 33 1/3 r.p.m. and the camera at 16 frames a second the two can be synchronized through the flexible shaft connection.

Clardy's camera was already equipped with a wind-back clutch for use in making dissolves and double exposures—a device which Clardy pioneered in 8mm. over four years ago. This makes it possible to disengage the camera spring motor and to make talkie scenes of any length.

Making the Talkie

In practice, sound and picture are recorded simultaneously. Due to the flexible coupling between the camera and recorder, a limited amount of pan-

(Continued on Page 189)

WIDE ACCLAIM FOR ALL THREE

SETTING new standards of quality and performance, Eastman's latest negative films have met with instant approval. Each makes its special contribution . . . fast, fine-grained *Plus-X*, for general studio work . . . high-speed *Super-XX*, for all difficult exposures . . . ultra-fine-grained *Background-X*, for backgrounds and all-round exterior work. All three offer the high reliability and photographic quality typical of Eastman sensitized materials. Eastman Kodak Company, Rochester, N. Y. (J. E. Brulatour, Inc., Distributors, Fort Lee, Chicago, Hollywood.)

EASTMAN *Plus-X* . . .
Super-XX . . . *Background-X*

ONE B&H MODEL REPLACES THREE 16MM. PROJECTORS

MARCH 1 Bell & Howell replaced three former 16mm. projector models with one machine which is asserted to be the finest moderately priced 16mm. projector ever offered by that company.

The new projector, called the "Filmaster," is entirely gear driven. It has no belts or chains inside or out. The gears, enclosed by rigid aluminum-alloy die castings, are said to be exceptionally silent. It is stated that this is the first 16mm. projector having such specifications ever to appear in the low-priced market.

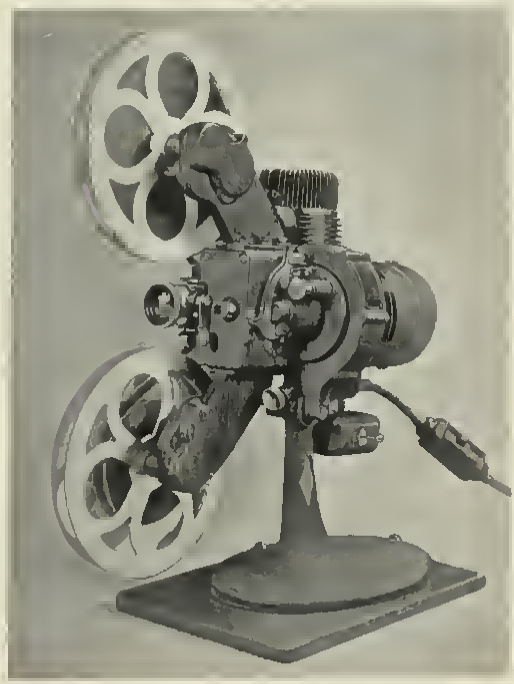
Additional specifications of the new Filmaster gear-driven projector indicate versatility in every conceivable home-movie use. Shift a lever and the gear system rewinds the film quickly and quietly. Either 300, 400, 500 or 750 watt line voltage lamp may be used for almost any required degree of screen illumination.

The furnished lens—a 2-inch F1.6, same as supplied with higher priced B&H machines—is instantly interchangeable with eight different focal length lenses. Standard lens and lamp illumination is increased 32 percent by a Magnilite condenser. A lamp switch permits turning the lamp off during film rewinding.

Located where most needed, a no-glare pilot light illuminates the Filmaster projector mechanism when required. A thumb-screw tilts projector either up or down. The film is run backward simply by throwing a lever.

By disengaging the clutch any single film frame may be projected as a still picture, projected from heat by an automatic safety shutter. Reels furnished are 400-foot 16mm. film capacity.

The projector is beautifully finished in dark brown, crinkle-baked enamel. Fittings are of brown bakelite and polished nickel plate. A drop-front, compartmented carrying case is regularly furnished. Like all Bell & Howell projectors, the Filmaster is approved by underwriters' laboratories and covered by the B&H lifetime guarantee against defects in materials or workmanship.



Bell & Howell Filmaster 16mm. projector replacing three former models of that company.

Universal Makes Good Use of Portable Sound Stages

Portable sound stages have been introduced to the film industry by Henry MacRae, producing Universal's outdoor drama, "Oregon Trail."

Working on location at Kernville, a couple of hundred miles from Hollywood, MacRae devised a miniature sound stage for use in filming interiors of covered wagons, stage coaches and pioneer cabins when bad weather or lack of sun made outdoor photography impossible.

"This portable stage is an experiment," said MacRae, who has devised many innovations during his twenty-five years as a screen director and producer. "By using regular studio equipment, we are getting excellent results and saving a lot of time."

Brownie Special Six 20 is equipped either for snapshots or time exposures, and for moderate closeups as well as more distant views.

Spencer Issues 100-Watt Projector for 2 by 2 Slides

The Spencer Lens Company of Buffalo, manufacturer of microscopes and scientific optical instruments, has announced another new projector for 2 by 2 inch slides. It follows shortly after the announcement of its 750-watt auditorium projector, Model GK.

The new instrument will be known as Model MK Delineascope, and the basic unit will be priced at $22.50. The manufacturers claim this 100-watt projector is far more efficient than would be expected from its size and price; that it remains cool enough to handle at all times, and assures safety for color films.

The projection lens is 5 inch focal length and has a speed of F 3.6.

Eastman Sets Prices on Super-XX Negative Stock

Safety Super-XX Panchromatic Negative Cine-Kodak film is now available in 100-foot and 200-foot rolls for daylight loading, and 400-foot rolls for darkroom loading, the Kodak Company announces.

Notable for its extreme speed, Safety Super-XX Panchromatic Negative Cine-Kodak film is not processed by Kodak. It is not intended for reversal processing, but for development to a negative from which any number of positive prints may be made.

Prices are as follows. 100-foot rolls, daylight loading, $3.50; 200-foot rolls, daylight loading, $7; 400-foot rolls, darkroom loading, $14.

'JUAREZ' DECLARED REALLY GREAT PICTURE

AS this magazine is preparing to put its forms on the presses Warner Brothers executives seriously are discussing the feasibility of issuing "Juarez" as a two-part feature rather than cutting it below fifteen or sixteen thousand feet in length or taking the chance of letting it go out at that great footage.

Other producers have been faced with parallel problems, but in practically all instances have compromised by sending out the film in question as a road show or its equivalent at the natural length and then for general distribution have slashed it to the footage best suited for the exhibitor.

The discussion simply means that the executives at Warners are satisfied that in "Juarez" the company possesses a great property. In a chat with Tony Gaudio, A.S.C., a few days before folding up time at this desk the veteran photographer very frankly, very enthusiastically, expressed his conviction there was no doubt about the greatness of the picture.

As he had directed the photography on "Juarez" he was in something of a position to know whereof he spoke. In addition to that background he had seen it projected in sixteen reels. "And believe me, it is tight," he declared. "It grips you like that!"

The stars of the picture are Paul Muni in the title part and Bette Davis as Carlotta, the archduchess of Maximilian. The leads include many of the screen's foremost players—Claude Rains, Donald Crisp, Robert Warwick, Montagu Love, Alexander Leftwich, Holmes Herbert, Frank Mayo, Gale Sondergaard, Brian Aherne in the tragic part of Maximilian, John Garfield, Joseph Calleia, John Miljan, Pedro De Cordoba, Charles Middleton and Gilbert Roland.

The picture was thirteen weeks in the making—before the camera. But that is a small part of the time devoted to creating those sixteen reels of action that now have Warner men worried.

Between September 30, 1937, when Warner Brothers first announced intention to film this significant document of human liberty co-starring Paul Muni and Bette Davis, and February 23, 1939, when the cameras ceased turning, many salient things took place, things that upset a dozen precedents in motion picture production, established a dozen others.

Here was to be a historical drama that would adhere to historical fact. It does. Here was to be a true portraiture of many characters, great and small opposed and involved in one of the world's most reprehensible international plots.

Those characters are presented as faithfully as was humanly possible. Screen star ego and screen star importance were to be held subordinate to story.

This was done. Neither time nor money was to be considered in research, story construction, casting, set building, wardrobe assembly or production. At the same time there was to be no waste of either asset. That canon was followed as the record shows.

Third Biography

When, in the fall of 1937, Jack L. Warner and Hal Wallis, his executive assistant, decided that "Juarez" should follow Muni's "Pasteur" and "Zola" as the third of a series of biographical dramas, the assignment immediately was given to Producer Henry Blanke, young, enthusiastic, astute, the man behind both previous Muni hits.

Blanke called in Director William Dieterle. They, in turn, called in Aeneas MacKenzie, studious-minded author, then with the studio reading department.

Working on carte blanche order, Doctor Herman Lissauer, professorial head of the studio research department, in the meantime, had started to assemble as complete a bibliography as possible on Mexico's great liberal President, Benito Pablo Juarez, and on the abortive reign of Maximilian and Carlotta.

Literary agents in Europe, Mexico and South America were contacted by radio, telephone and cable. Within a month Lissauer turned over to Blanke, Muni, Dieterle and MacKenzie 372 books, documents, pieces of correspondance and albums of rare and authentic photographs.

MacKenzie, with Screen Playwrights Wolfgang Reinhardt (son of Max) and John Huston (son of Walter) went to work on the script. Later Dialogue Expert Abem Finkel was to contribute his talents ¡But not until later in the story.

Six Week Tour

Twelve months after first research was started the fourth draft of the script was completed and, in September, 1938, the go signal was given all studio departments, with $1,750,000 among them to invest.

In the meantime Hal Wallis, Blanke, Muni and Dieterle had made a six-week tour of Mexico, visiting every place a new fact on Benito Juarez and his record of accomplishments could be learned. In that way, unique in Hollywood, they seeped themselves in not only the history of a man but the atmosphere of a country.

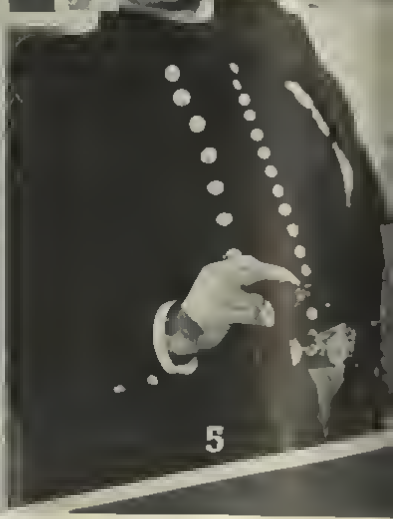
While they were making their trip these things were taking place in the studio. Art Director Anton Grot and his aid, Leo Kuder, were drawing 3643 sketches of sets and set details. From these the construction department was making 7360 scale blueprints for the exteriors and interiors of three castles; Miramon on the Adriatic, the Tuileries and Chapultepec; for the embarcadero at Vera Cruz; for a Mexican village to cover ten acres of the Warner ranch at Calabasas, and for forty-eight other key sets used in the production.

L. L. Burns, head of the wardrobe

EARLY CLOSING

ADVERTISERS and correspondents are requested to furnish their copy not later than April 10 for the May issue.

Due to the Convention in New York, April 24-27, of the National Photographic Dealers' Association, in which convention and trade exhibit this magazine is represented, it is planned to close forms earlier than usual. Co-operation will be appreciated.

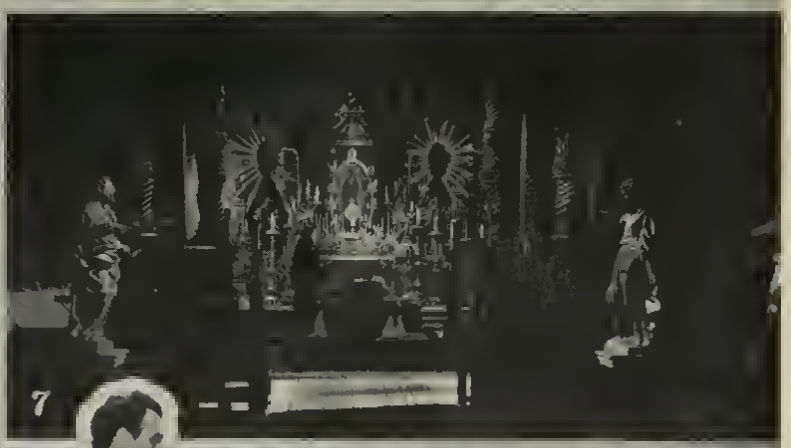


1. Art Director Anton Grot [illegible] and his assistant, Leo Kuter, [illegible] small scale model of one of the [illegible] Warner Brothers' "Juarez," in [illegible] are sustained by Paul Muni and [illegible]

2. With the miniature for guid[illegible] as sketches and blueprints prep[illegible] art department, we see these bro[illegible] in this scene showing the arr[illegible] Muni as Juarez. The building in [illegible] ground at the left is the one plot[illegible] at the lower left center. In the [illegible] is the cathedral, with the trees [illegible] dence.

3. In the centre extreme right [illegible] shown the local laundry, with the [illegible] cathedral near by. On the centre [illegible] the building with the balcony ir[illegible] site the cathedral in No. 1, wh[illegible] behind.

4. A still camera and a motion [illegible]



re lined up side by side as William Die- with elbow on hood covering film maga- directs the scene. Second from the left ny Gaudio, veteran director of photog- It is quite evident the sun, although ant is not overwarm.

Donald Crisp, as marshal of France, mander of a hundred thousand men, one leading characters in the picture.

Paul Muni as Juarez.

Juarez at the altar.

Bette Davis as Carlotta, archduchess of milian, confronts Claude Rains as trai- Napoleon III. Tony Gaudio, camera- stands at extreme left. Carl Guthrie, ntal cameraman, at lower left, is seated d camera.

Gilbert Roland as Colonel and Aide de Lopez stands at attention before Bette as Carlotta. Mickey Kuhn as the d n and Brian Aherne as Maximilian.

department, and Orry-Kelly, studio style creator, were at their respective tasks; Burns to supervise the outfitting of two entire armies, three courts, the people of twelve Mexican villages and cities; Orry-Kelly to design eighteen of the most magnificent gowns ever worn by Bette Davis for her role as the exotic Empress Carlotta.

Fortune in Jewels

Miss Davis' jewels alone were valued at a quarter of a million dollars; not purchased by the studio, but rented from the great jewel houses in Paris, New York and Mexico City.

Fifty-four principal speaking parts had to be cast, each to an actor or actress with a box office name and one who closely resembled the actual character to be played. Director Dieterle made more than 100 camera tests for wardrobe, make-up and type in selecting players for his cast.

More than 5000 extras and supporting players were interviewed in all, more than 3,500 used, all during the 80 days of actual production.

Because Maximilian and Carlotta never met Benito Juarez in history, neither do Aherne and Bette Davis meet Muni during the picture. The production started with Aherne's scenes on October 29, 1938. He finished December 27. Bette Davis started her role as Carlotta December 20, 1938, and finished January 8, 1939.

Muni started a day later, finished February 6. The picture itself closed February 13th, with the final ten days of battle montage between French and Mexican soldiers.

3000 Bars of Music

Original score is by Eric Wolfgang Korngold, two-time Academy winner, who feels it is his finest musical accomplishment. He wrote approximately 3,000 bars of music, more than in the opera "La Boheme."

Set dresser George Hopkins assembled more than 10,000 items of furniture, furnishings and draperies; most unusual among them was a genuine Winterhalter portrait of Napoleon, painted in 1865, located by Hopkins with a private owner in San Diego.

Property department and prop man Pat Patterson, assigned to the production, kept no record of the thousands of items they had to gather, hesitated even to estimate. Most difficult property to secure: three dozen roasting ears of fresh Indian corn in mid-December.

Technical direction was under Ernesto Romero, vice counsul of Mexico on reserve leave. Total cost of Brian Aherne's elaborate flowing whiskers, magnificently-coiffed hair as Maximilian, $567. Muni's make-up, although very simple, took eight weeks to develop by Perc Westmore and his laboratory technicians.

Bette Davis cut off her own hair to a length of three inches better to wear the jet black, severely center-parted wig she wears as Carlotta. In spite of the huge cast, delays through illness, none, delays by weather, none; replacements in parts, none; retakes, one—a retake necessary by mechanical failure in a camera that could not have been anticipated.

The picture was the first major subject in Hollywood to be photographed on the new Eastman Plus X Panchromatic film. Not an inch of any other brand was used in the production, declares Tony Gaudio. And this is true in spite of the fact that at the beginning of production the camera department was right on the heels of the supply department.

Gaudio Enthusiastic

Gaudio is enthusiastic in his reports of experiences in handling the film. "The Eastman company is responsible for many improvements in photography," he said, "but I am convinced this stock is not only a distinct advance. It is the best thing Eastman has done for the motion picture industry as a whole."

In his work he had retained the same balance between highlights, half tones and shadows as he had formerly with film that preceded Plus X. He said his level of illumination was reduced by exactly 50 percent.

This saving in lighting, he declared, had worked out to the benefit of the camera department as well as to the producers. The actors were happy, too, in that when made up in the morning the make-up stayed. There was no occasion periodically to hold up things by taking time out to renew make-up. This was due, of course, to the change in temperature by reason of the less sensed heat and the absence of customary perspiration.

The new stock caused no change in the color of sets or of gowns, the cameraman went on. As to the question of some cameramen as to the use of the new stock on exteriors, believing possibly it might prove too fast, Gaudio insisted it is just as adaptable on exteriors as in interiors. He said the truth of his statement might be judged in "Juarez," where it was used in exteriors as in interiors.

"It is smoother, finer in grain and in speed," the cameraman said in conclusion. "Yes, I am using Plux X in 'The Old Maid,' the picture I am now on, another Bette Davis subject, and I expect to be using it as long as I am in pictures. No, I don't think there ever will be anything really better."

Asked as to what results he had met on the screen the veteran smiled. "Don't ask me," he said. "See it for yourself."

Hollywoodland Studios Is Sponsoring House Organ

Hollywoodland Studios, South Gate, Calif., amateur movie and still camera accessory mail order house, announces the introduction of a monthly house organ, temporarily called Amateur Movie Chatter. It is being mailed to customers and the trade in general.

"The purpose of this publication," asserted Ben Doty, owner of Hollywoodland Studios, "is to give amateur moviemakers additional help and information concerning their hobby through which they can produce more and better home movies. Features of the new organ are "Questions and Answers," concerning problems of amateurs; a "For Sale or Trade" column, open to the use of its readers; "What's New" column, carrying a brief description of the new developments in equipment, and many other important phases of amateur movie production.

The first issue of Amateur Movie Chatter introduces a novel contest, offering movie film as prizes for a permanent name for the publication. Another feature is a running scenario contest, one a month and the winning scenario to be published each month.

Film is also offered as the prize to the winning author. This first issue is packed with interesting and valuable information for the amateur movie fan.

Due to greatly increased sale of film since the first of the year Hollywoodland Studios has found it necessary to enlarge its machine processing plant. "We are now equipped to process all types of film and turn out the work the same day film is received," Mr. Doty says. "Hollywoodland Studios enjoys the film patronage of amateurs living in every state in the Union and from many foreign countries."

Gaudio Declines

GAETANO GAUDIO, A.S.C., Italian-born citizen of the United States, has declined to accept an honor from Victor Emmanuel III, who was once his king.

Gaudio, notified recently that he had been nominated by the King as a Knight of the Crown of Italy for his contributions to the art of motion picture photography, decided to turn down the honor and recognition for his work because it came from a foreign country, although the country was once his home-land.

"The honor is one which can be bestowed only by King Victor Emmanuel," Gaudio explained on the set of "The Old Maid," picture he is photographing at Warner Bros. "It has nothing to do with the present form of government in Italy. Nevertheless, I do not feel that it is right for me, now an American, to accept a foreign order."

FILMOARC PROJECTOR LIFTS 16MM. TO 35MM.

THE initial performance of 16mm. sound film, in color, on the regular 35mm. screen of a public theater was given early in March in the Rockefeller Center Newsreel Theater, New York City. It was agreed by the many attending theater executives that only the trained eye of one experienced in motion picture projection could distinguish that a change had been made from 35mm. to 16mm. film.

This is remarkable, considering that projection of both 35mm. and 16mm. film was made from the same projection booth, covering same length of throw, and that the 16mm. pictures completely filled the regular theater screen used for 35mm pictures The film shown was a special subject in color titled "On the Ice," showing famous skaters performing on the Rockefeller Center skating pond

The 16mm. projection machine used in this epoch-making matching of 16mm. film performance with that of 35mm. was one of the new Bell & Howell Filmoarc, 16mm. arc-lamp sound film projectors.

The entire unit has been engineered throughout as an arc machine, using a high-intensity electric arc formed by two carbons which are automatically positioned by an electric control system to maintain a uniform gap.

The Rockefeller Center Newsreel Theater performance has proved to a most critical audience that the Filmoarc releases, at last, all the heretofore latent possibilities of 16mm. film, combining distance and brilliance heretofore considered impossible.

This is news of remarkable importance, not only to theater executives but to amateur 16mm. camera users interested in providing community newsreel shots for performance at local theaters. It is anticipated that the Filmoarc-equipped theater management will cooperate with resident 16mm. movie camera owners to make local newsreels a highly exploitable box-office attraction at every public theater performance.

Complete information regarding the Filmoarc 16mm. projector may be obtained by writing Bell & Howell Company, 1801 Larchmont Avenue, Chicago, Ill.—or this publication.

New Projector for Color or Black and White 2x2 Slides

A new compact projector for 2 by 2-inch slides, striking in design, high in efficiency, unusually modest in price, and ideally suited for showing either Kodachrome transparencies or black and white positives, is announced by the Eastman Company.

Suitable for home use, for schools, and for sales representatives or demonstrators who need a projector small in size yet able in performance, the Kodaslide Projector, Model 2, achieves the minimum bulk compatible with the high-efficiency performance of its illumination and optical system. Experienced users will particularly appreciate its comparative coolness and the smooth operation of its slide-carrier.

Price of the Kodaslide Projector, Model 2, with 5-inch f 3 7 lens, is $33.50, including lamp With the 7½-inch projection lens, the projector is priced at $52.

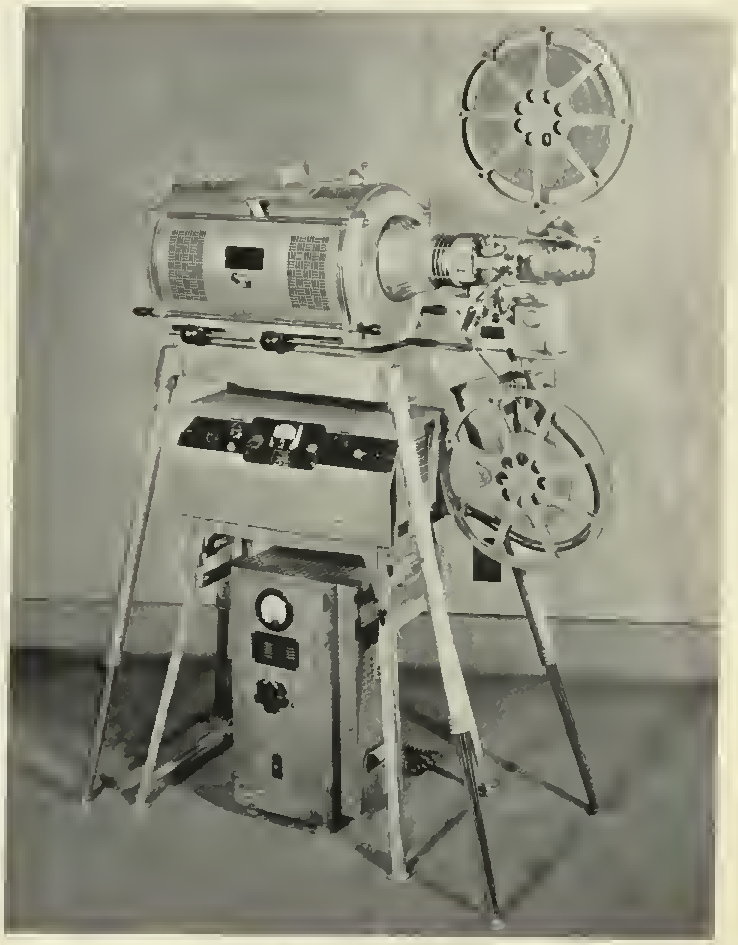
Beating the Tropics

No longer need the travel-moviemaker whose itinerary includes the torrid zone and its fringes fear the deterioration of his movie camera finish if it is in the new Roxalin enamel finish now announced by Bell & Howell.

This finish, which already has been exhaustively tested and adopted as standard on all Filmo 8mm cameras, may be specified at time of purchase for Filmo 70, 16mm. cameras and Eyemo 35mm. cameras likely to see tropical use. It is claimed for the new finish that it proves highly resistant to conditions of heat and humidity which cause quick deterioration in other types of camera enamel.

Cahill Returns Home

Completing a ten-day visit to the West Coast, Edward C. Cahill, RCA service manager, returned to the Camden home office after attending the Hollywood showing of the new line of RCA Photophone sound reproducing equipment to a large group of studio directors, exhibitors, and projectionists.



New Bell & Howell Filmoarc, 16 mm. arc lamp sound-on-film projector, in the model which includes an adjustable leg stand for maximum portability.

Photographer Turns to Television

By RICHARD H. LYFORD

GENIUS is quite often too delicate a word to apply to any form of human being, but when a "sound man" who knows the fundamentels and has had plenty of experience really "gete going" it's hard to find an adequate synonym.

About six years ago a little bug called "television" wound up Roy Adams, young Hollywood invantor, as though he was "head clock" in the equatorial time center of the universe. Today, at the age of twenty-six, he's running full blast and prospecte for a main spring going haywire in the near future ars mighty dim.

If he is interrupted while involved in some deep technical probelm with the question, "Who's going to win the Chinese War?" you'd probably get the answer, "——Frequency modulating 54 megacycls carrier——electro-stetic deflection potential is——oh, beg your pardon,—yes, it looks bad for the Chinese."

When calculating on a problem which television might present it's quite difficult to divert your attention—just try it some time.

Since 1933 Adams has built three television receivers—his latest and present one is of the electronic type with the picture being viewed on a five inch cathode ray tube. These tubes, however, are available up to twenty-four inches, which gives a good sized picture for anyone's home.

A common question asked frequently hy Mr. John Q. Public is "Well, when will television arrive?" In Los Angeles the Don Lee station W6XAO has been hroadcasting scheduled television programs daily for six years! The British Broadcasting System has been at it far even a longer period of time.

According to some reports, its equipment is superior to that of the United States—many other reports, howsver, are to the contrary. At any rate the United States holds more patente than does any other country.

Until methods of transmission in America become standardized ths Federal Communications Commission has refused to issue licanses exeept for experimental purposes. And not until ths commission will allow commercialism in television programs will receivers gs on sale to the public.

There is, of course, no commercialism in English programs, consequently that automatically eliminates ons of the important barriers with which ths promoters of television in America must contend. Britain also has hut ono broadcasting station with scheduled programs, which is in Alexandra Palace, London, and is operated with a 50,000 watt transmitter.

W6XAO, Los Angeles, has but 1,000 watts, but being operated on an experimentel basis there's no necessity, at present, for more power.

At a recent gathering of television technicians in Los Angeles a question was brought up concerning the functioning of a newly developed sweep circuit. Several memhers of ths group, one of whom was a well known authority on television from tbe east, took turns attempting to explain the question—but all found themselves stymied.

Adams, who was also present, was finally induced to straighten out ths situation. He explained the circuit as no one else could, simply because he alone was the one who had developed it, bringing television that much closer to perfection.

(Continued on Page 188)

Roy Adams at his present receiver, which cost him about $125 to build. A new receiver is under construction.

SETTING 1938 CONTEST WINNERS TO MUSIC

By WILLIAM STULL, A.S.C.

Part II

Scoring "Beyond Manila"

W. G. Hahn's colorful three-reeler, "Beyond Manila," covers a considerable range of scenery and action. Accordingly, its musical background must be correspondingly varied. Co-ordinating excellently with the imposing opening title, and affording a pleasing accompaniment to the early sequences of the film, Pietro Mascagni's "Die Rantzau Overture," as recorded by the composer and a symphony orchestra on Columbia record G-50238-D, opens the score.

Following this use was made of "Air da Ballet," from Massenet's "Scenes Pittoresques" suite, as recorded by Pierre Chagnon and a symphony orchestra on Columbia 50509-D.

Following this I played the other side of the first record—"Iris Dances," again recorded by the composer, Pietro Mascagni and a symphony orchestra on Columbia G-50238-D.

This carries us on until the title introducing a sequence about "the Philippine West Point" demands a change in music. Here Sousa's Band plays "El Capiten March" (Victor 20191) while the "future generals" march on the screen.

The second reel opens with some tribal dances, which can be accompanied very well by Ketelbey's "Jungle Drums," played by the composer and his orchestra on British Columbia 9862. At the end of this sequence is one filmed on a Philippine golf-course, and followed by one showing an idyllic tropical beach.

In the middle of the golf sequence the music can change to "Song of the Nightingale," from Napravnik's "Don Juan," played on H.M.V. D-1488 by Ettore Panizza and members of the La Scala orchestra.

The cue for the next music change is a shot of a huge log being snaked along a mountainside by an overhead cableway. Here the logical music is Ippolitow-Iwanow's "In the Mountain Pass," played by Rosario Bourdon and the Victor Symphony Orchestra on Victor No. 36017.

A musical purist could undoubtedly find fault with the music used for the final reel of the film, since there was available no bona fide Philippine music, and I had to substitute whatever seemed appropriate—even though it apparently had no titular connection with wild Igorrotes. (Titles are not always a sure guide to picture suitability!)

The music opens with Part 1 of "Noche de Arabia," played by the composer, Enrique Fernandez Arbos, and the Madrid Symphony Orchestra on Columbia 67607-D. Then—violating one of my pet taboos—I reluctantly turn the record over (since I could find nothing better with which to continue!) and play Part II of the same piece, on the opposite side.

Following this we play only the Part II side of Billy Mayerl's tone poem "Sennen Cove," recorded by the composer and the Court Symphony Orchestra on Columbia record 50204-D. To conclude the score, we take a cue from a title which tells us that "A bountiful harvest calls for a 'cañao' celebration" and change to the "Dagger Dance" from Victor Herbert's opera "Natoma," played by Artbur Fiedler and the Boston "Pops" Orchestra (our British readers will find the same orchestra called the Boston Promenade Orchestra in the H.M.V. liste, I believe, on Victor 11932).

Scenic Music for "Hot Water"

Earl Cochran's "Hot Water" opens with a succession of running shots made from his car, which demand brisk music. For this I chose a medley of historical German marches, "Grosses Chronologisches Potpourri," Part II, played by Dr. Hermann Schmidt and a Military Band on H. M. V. record EH-534.

By a lucky chance, the changes in

(Continued on Page 192)

Left to right: Clifford W. Smith, vice president and general manager of Erpi activities in Hollywood; George C. Pratt, who retires as vice president April 1 after thirty-two years service with Bell Telephone System, last eight as Erpi representative on the west coast; E. Brooke Price, general counsel, and T. K. Stevenson, president of Electrical Research Products, Inc.

"THE WRONG HAT"

By CINEMAKER

—CAST—

Bill Stevens—is returning prodigal.
Ted Mitchell—his former bachelor pal, now married.
Florence Mitchell—the latter's wife, who also knew Stevens before their marriage
Edith Stone—a young woman of leisure, bachelor-play-girl type
Marge Williams—an adolescent, gossipy hoiden
An extra couple in a car.

—Properties—

Two men's hats of same popular make, also identical in style, color and size; one automobile loaded with luggage; two other autos, one preferably with top down; one office desk and a couple of chairs; one liquor bottle and two glasses; telephone and phone book.

Scene 1 (Fade-in) (Closeup). A roadside "welcome" sign on the outskirts of town at the city limits.

Scene 2 (Medium). A strip of highway with welcome sign in background. "Dolly" back, if possible, from Scene 1, for effect.

Scene 3 (Medium). Same as scene 2. A car loaded with luggage enters the scene. Its driver and sole occupant is Bill Stevens. The car stops beside the sign.

Scene 4 (Closeup). Bill at wheel of car. He's looking at sign and smiling to himself contentedly. To him the sign's a good sight for sore eyes. Pausing only momentarily, he lets the clutch pedal back and the car lurches out of the scene.

Scene 5 (Medium). Car leaving scene down the highway toward town, away from camera. (Fade-out.)

Scene 6 (Long). Exterior of Mitchell home showing house-front, walk and street curbing. Bill drives into scene and up to curb, leaves car, walks briskly, almost eagerly, to front door and rings bell.

Scene 7 (Medium). Bill ringing bell impatiently. Door opens with Florence standing in doorway. They are old friends and overjoyed at seeing each other. She asks him in.

Scene 8 (Medium). Mitchell hallway, or foyer. Bill removes his hat and places it on a small table by the door. Florence leads the way to a couple of chairs in the living room.

Scene 9 (Closeup). Bill's hat on one end of the hall table.

Scene 10 (Medium). Florence and Bill seated in the living room conversing animatedly.

Scene 11 (Closeup). Clock in the room denotes a few minutes after 12, noon.

Scene 12 (Long). Same as scene 6. Another car drives up to the curb behind Bill's. Ted Mitchell gets out, pauses a moment wondering whose car is parked in front of his house, then walks briskly to his front door and enters his house.

Scene 13 (Medium). Interior of Mitchell hallway. Ted closing door from inside. Tosses his hat on the other end of the same table on which Bill's hat lays. Enters living room.

Scene 14 (Medium). Mitchell living room. Florence and Bill arise as Ted enters. Everybody is glad to see everybody else. Ted greets Florence with a kiss.

Scene 15 (Closeup). Ted and Florence kissing.

Scene 16 (Medium). Ted shaking hands with Bill as Florence leaves his embrace. All seat themselves for a visit.

Scene 17 (Closeup). Two hats on table. They are identical in make, style, color and size. On the two hats slowly fade out.

Scene 18 (Medium) (Fade-in). Living room where Florence, Ted and Bill are seated visiting. The visit ends and Bill, arising to leave, makes his respects and moves toward the front door, Ted and Florence following.

Scene 19 (Medium). Mitchell hallway. Bill carelessly picking the wrong hat off the table, bids his friends adieu and exits out front door.

Scene 20 (Long). Exterior of Mitchell home. Bill briskly leaves front door and crosses to his car, which he enters and drives away. On the rear end of Bill's car driving away. (Fade-out.)

Scene 21 (Fade-in) (Long). Exterior of Edith Stone's home showing front door, walk and street curb. Bill's car drives up to curb. Bill leaves car, goes up to door and rings bell.

Scene 22 (Medium). Bill ringing door bell. The door opens and Edith stands in the doorway. She's garbed as an obvious bachelor girl. The "v" of her revealing blouse, or shirt, is well open, partially exhibiting a lovely figure. She is most happily surprised. They are old friends. She asks him in. He enters.

Scene 23 (Medium). Interior of Edith's entryway. Once inside Bill tosses his hat on to a nearby chair and takes Edith in his arms. She yields to his kisses, again and again.

Scene 24 (Closeup). Bill and Edith kissing.

Scene 25 (Medium). Arm in arm they enter her living room.

Scene 26 (Medium). Edith's living room. Edith and Bill seat themselves on a davenport talking animatedly. They haven't seen each other for a long time and they are very old friends. (Fade-out.)

Scene 27 (Fade-in) (Long). Exterior of Edith's house. A car drives up, preferably with top down, and stops behind Bill's car. Its occupants are the extra couple. They sit in car while driver sounds its horn.

Scene 28 (Closeup). Hand of car's driver repeatedly pushing on horn button.

Scene 29 (Medium). Edith's living room. Edith and Bill are still talking. Hearing the auto horn, both arise and go to the window. They recognize the occupants of the car and go dashing out, Bill ignoring his hat on the chair.

Scene 30 (Long). Exterior of Edith's house. Edith and Bill—come out of the house running to the car at the curb.

Scene 31 (Medium). The car and its two occupants. Bill and Edith enter the scene and lean over the car doors. There is much handshaking and kissing (at the director's discretion) and animated conversation.

Scene 32 (Medium). From the street side of the car, the driver wants to take Bill somewhere and show him something. By holding up his hand with fingers extended upward in a natural gesture, he says it will only take five minutes.

Scene 33 (Medium). Back on sidewalk side of car, Bill makes his excuses to Edith, gestures that he'll be back in five minutes and, as Edith encourages him to go ahead, he slides into the front seat with the couple. They all briefly wave (or high-ball) to Edith as the car lurches away leaving Edith standing on the curb.

Scene 34 (Medium). As Edith turns to go into her house, along comes Marge Williams, the neighborhood pest, afoot. Edith greets Marge politely but not intimately. She dislikes her intensely, but cannot afford to be rude to her as Marge is a mean little gossip. Marge on the other hand, socially aspires, sycophantically, to be an intimate friend of Edith's. When Marge gestures toward the departing car with raised brows and asks Edith who it was, Edith smilingly evades the question and, touching Marge's dress, compliments her on it. Spreading the skirt with a hand

on each side, Marge says that she likes it, too, or something; and persists in clinging conversationally, and accompanies Edith as the latter turns toward her house. On the front steps Edith futilely tries in pantomime to get rid of Marge; but Marge continues with her persistent chatter and asks for a glass of water. This causes Edith to ask her in.

Scene 35 (Medium). Interior of Edith's entryway. Edith motions Marge to wait there, that she'll be back. Edith exits through the living room. The minute she's gone Marge snatches up the man's hat she sees on the chair. She scrutinizes the hat for initials. Finding none she looks on the under side of the hatband. What she sees there widens her eyes in surprise.

Scene 36 (Insert). Hatband of hat turned out revealing underside where pasted is a rather large paper label on which is printed in ink in large capital letters:

TED MITCHELL
—— Lookout Dr.

(See that house number matches house used, and that towns coincide.)

Scene 37 (Medium). Marge turning hatband back and quickly dropping hat back on chair, as Edith returns with a glass of water. Marge sips water, thanks Edith, and leaves.

Scene 38 (Long). Exterior of Edith's house. Marge leaves by the front door and hastens down the sidewalk away from camera. (Fade-out.)

Scene 39 (Fade-in) (Long). Exterior of Edith's house. Pulling up to curb is car containing couple with whom Bill drove off. They pause only momentarily. Bill drops off and, with an interchange of waves, the car leaves. Bill hastens to Edith's front door, where Edith, having heard the commotion, stands in the door waiting.

Scene 40 (Medium-close). Bill and Edith having a sweet love scene in her entryway. Bill waves his hand toward his hat and, picking it up, begins saying au revoir with more kisses, etc., but Edith insists that he stay and pushes him into the living room. In the living room doorway they stop to kiss again. In the middle of this kiss (Fade-out).

Scene 41 (Medium). Street and sidewalk exterior. Marge, the meanie, is walking along the street on which the Mitchells live. She approaches the Mitchell home with as near to "grim determination" as possible written across her mean, adolescent face, and rings the door bell. (A dolly shot might be made here.)

Scene 42 (Medium). The Mitchell front door. Marge ringing doorbell and being admitted by Florence.

Scene 43 (Medium). Interior Mitchell hallway. Florence and Marge. Since it is a bit obvious that Marge has headed for the Mitchell domicile to snitch on Ted to Florence, it won't take a great deal of gesturing, or pantomiming, for Marge to convey to Florence about her finding Ted's hat at the somewhat gay Edith Stone's, who already is anathema to many young wives. Florence is incredulous, even after Marge describes the name and address in the hat-band. Indignant, Florence finally asks Marge to leave. As soon as Marge leaves, Florence's personal attitude changes immediately. She is worried. She thinks that at last has come to her what eventually comes to so many wives in a hectic day and age. She wanders through the house in a daze. (Here follow a series of scenes at the discretion of the director, depending upon the player's talent.) In the bedroom she opens and reads from a beribboned package of old love letters. She studies herself again and again in different mirrors about the house, etc. In the most poignant of these scenes (Fade-out).

Scene 44 (Medium) (Fade-in). Interior of Edith's entryway. Edith and Bill are still standing in the living room doorway and kissing. For a gag, it can appear that they are just finishing the same kiss on which we faded-out in Scene 40. Finally Bill asks permission to use the phone. Edith indicates the phone on a nearby stand.

Scene 45 (Medium-Close). Bill at the telephone. He looks up number in book. Then he dials it.

Scene 46 (Medium). Ted Mitchell sitting at his desk. He answers phone.

Scene 47 (Medium). Cut back to Bill, who looks at a watch or clock, as he talks.

Scene 48 (Insert). Clock, or watch, shows 4 p. m.

Scene 49 (Medium). Ted at phone also looks at watch while phoning to Bill, and nods affirmatively. Finally he hangs up.

Scene 50 (Medium). Bill hangs up and tells Edith that he must really go this time. He kisses her again and leaves. (Fade-out.)

Scene 51 (Medium) (Fade-in). Ted's office. Bill sitting in nearby chair. Ted is rummaging in the bottom drawer of his desk. He comes up with a bottle and two glasses. As they start to "have one"—(Fade-out.)

Scene 42 (Fade-in) (Medium). Bill and Ted in the latter's office laughing. The bottle is empty. They arise to leave. For the first time they notice that they have identical hats. Amid more laughter, each finds that he has been wearing the other's hat all afternoon, probably mixed up at Ted's house at lunchtime. They leave the office arm in arm, quite "high" in spirits, and laughing uproariously. (Fade-out.)

Scene 53 (Medium) (Fade-in) Mitchell living room. Florence sitting and slightly brooding. Her husband enters with Bill, both laughing at a traveling salesman's story Bill has told Ted. Florence fakes gaiety as she greets the pair and kisses Ted. Suddenly, Bill, laughing, volunteers the story about how their hats are identical, and that he's been wearing Ted's all afternoon. (All this may be done in clever pantomime, or the use of a title or two.)

Scene 54 (Closeup). Florence. She doesn't know just what to believe. As described by Bill, the changed hats idea was told too forcedly to be convincing. It seems that Ted has a guilty conscience or something and the pair of old pals have framed an alibi. For the time being she decides to do nothing and say nothing about it. But she IS wondering plenty as we (Fade-out).

Agfa Announces Papers for Contact, Projection Prints

TWO new photographic papers, products of recent research in emulsion making, have just been announced by Agfa Ansco Corporation. These new products, Cykon for contact prints and Cykora for projection prints, bring to photographers emulsion refinements that have previously been considered beyond practical range.

The emulsions of the new papers incorporate an improved, full-scale range of tones that results in greater beauty and better accuracy of tone reproduction in the final print.

Intended for a wide range of subject matter, from portraiture to pictorial and illustration work, these two papers are inherently warm-toned. A wide variety of surfaces in both papers is available on double weight stock, including the popular Kashmir in white and ivory and crystal white, silk white and royal white as well.

In addition, the Cykora line will be supplied in fabric white, porcelain white and porcelain ivory. Both papers are being furnished in three grades of contrast in all surfaces.

The contact paper (Cykon) and the projection paper (Cykora) are generally similar in characteristics other than speed; giving rich, warm-black tones that may be controlled over a wide range through modification of development or after-treatment.

A wide developing latitude may be obtained in standard formulas, and usual processing technique is followed.

Kodascope Libraries Being Discontinued

Because most leading dealers in amateur movie equipment now have their own libraries of silent and sound films for entertainment purposes, and likewise frequently represent other sources of 8mm. and 16mm. releases, the Kodascope Libraries Division of the Eastman Kodak Company will be discontinued, effective April 1.

20th CENTURY-FOX

Finds new Fluorescent MAZDA lamps big help to make-up man

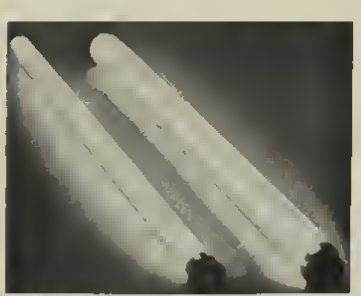
Says Clay Campbell:
(Director of make-up for 20th Century-Fox)

"It's the best lighting system that I have ever used."

● This new lighting system pioneered at 20th Century-Fox, using Daylight Fluorescent MAZDA lamps, is typical of recent installations in make-up departments of several studios. It provides over 150 footcandles of glareless illumination . . . with a heat reduction of 50% over conventional tungsten lighting. Obviously, this contributes greatly to the comfort of the make-up staff, film artist and studio officials.

In addition, the color quality of this new Fluorescent lighting . . . the nearest approach to natural daylight ever achieved directly by any artificial illuminant . . . has proved excellent for both Technicolor and black-and-white make-up.

Good for close-up shots. Used as a front light for close-ups of faces, the new Daylight Fluorescent MAZDA lamps provide a splendid glareless foundation light . . . particularly with the new, faster film. Cinematographers say that the way its soft, blue-white light tends to iron out wrinkles is marvelous! Have you tried it?



G-E Fluorescent MAZDA lamps are available in daylight, red, blue, green, pink, gold and white, and in 18, 24 and 36 inch lengths.

This installation was designed and constructed by W. T. Strohm, Chief Engineer of 20th Century-Fox. It employs twenty-eight of the new Daylight Fluorescent MAZDA lamps .. to provide glareless light, of daylight quality. Clay Campbell, Director of Make-Up for 20th Century-Fox, is shown applying make-up to Binnie Barnes, popular screen artist, for her latest picture, "WIFE, HUSBAND AND FRIEND"

GENERAL ELECTRIC
MAZDA LAMPS

Joan Bennett in Edward Small production is photographed by Charles Rhodes using Baby Keg-Lites.

B-M LIGHTS ENTER FIELD OF COLOR

WITH color photography making the same rapid strides in the commercial still field that it has in the motion picture industry, lighting engineers have been hard pressed to keep up with the pace of improvement daily taking place in portrait galleries.

It seems but a comparatively short time ago that color was first introduced in national magazines. Advertisers were quick to pick up the medium, which many of them believe far outshadows black and white in reader appeal.

Today few national magazines can be found on newsstands that do not contain a goodly percentage of color advertisements. Daily and Sunday newspapers in their rotogravure and magazine sections are going heavily into color.

This demand for color in portraits and commercial art naturally brought about an insistence upon new methods of lighting, just as occurred in the motion picture studios when color finally gained a foothold

Commercial Men Interested

Archaic methods of lighting, cumbersome equipment, were drawbacks, but lighting engineers today have overcome these handicaps with new easily handled lights such as the 500 and 750 watt Bardwell and McAlister Baby Keg-Lites which have aroused the greatest interest and demand of still photographers.

This demand has come from the commercial field as well as the motion picture studio Color portrait photographers have hailed the new lighting for the dozen and more special features which are daily establishing the Baby Keg-Lite as a boon to their work.

When Charles Rhodes, prominent motion picture magazine photographer, made a fashion sitting of Miss Joan Bennett, who is currently co-starring with Louis Hayward in "The Man in the Iron Mask," an Edward Small production for United Artists release at General Service Studio, Rhodes found the Baby Keg-Lites gave him such an even white light that his subject was absolutely without light consciousness, a most happy result as every still photographer knows

Rhodes, who has photographed nearly every star in the motion picture business, was particularly impressed by the ease with which this new type light is operated, as well as the fact that it is perfectly designed for the type of "shooting" he did with Miss Bennett.

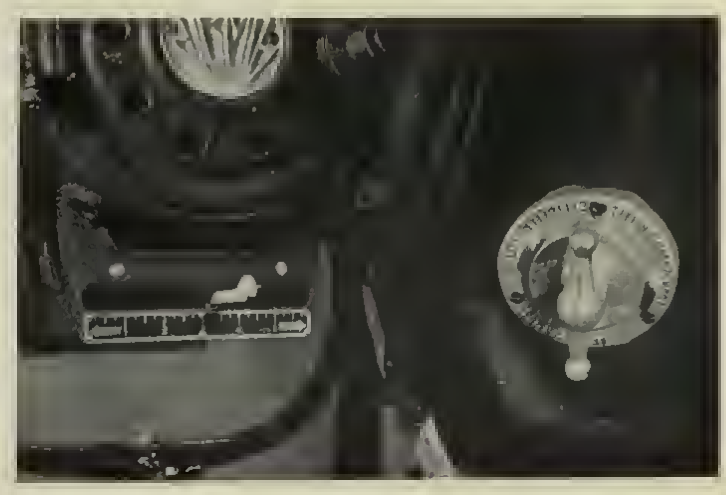
Hollywood still men who specialize in color photography are plying Bardwell-McAlister for all the enlightenment they can get on the Baby Keg-Lite, which is a small, lightweight unit, designed for use as key light, and for special affects requiring this size and intensity.

For the information of these men Bardwell-McAlister has prepared a special bulletin describing the lamp which has been found particularly efficient with the new high speed films now so popular.

Uses Fresnel Type Lens

The Baby Keg-Lite is equipped with the Fresnel type lens in place of the old plano-convex condenser. The Fresnel lens has a shorter focus with wider beam pickup from the light source, while a

(Continued on Page 186)



Left, closeup B-M quick focusing device for Baby Keg-Lite. Right, closeup B-M quick focusing device for 2000-watt spot.

AGFA'S MEMO CAMERA IN HANDS OF DEALERS

THE new Agfa Memo, the American-made miniature camera which has long been awaited, has just been announced and is being shown by photographic dealers This new Agfa Memo is the result of several years' work in refining and improving the original Memo camera which did so much to initiate the widespread adoption of miniature outfits using 35mm. film.

The new model is the answer to inquiries and requests for an advanced and modernized version of the original Memo, retaining the outstanding features of the old combined with improvements expected and furnished in the new.

Everyone interested in picture taking will want to see this new, precision-built camera, for it incorporates a variety of outstanding and exclusive features

A "double-frame" miniature, using perforated 35 mm. film, the new Memo gives 24 pictures, I-7/16 x 15/16 inches in size, per cartridge of film. The new model is equipped with an Agfa Memar f3.5 corrected anastigmat lens focusing from 3½ feet to infinity, and is fitted with a new and improved type of shutter designed for greater accuracy and giving speeds of ½ to I/200 second, bulb and time.

In the design and construction prime consideration has been given to the parts that are necessary to highest quality results, with all non-essential accessories and attachments omitted in order to keep the camera within the reach of any miniature camera enthusiast.

Two exclusive and newsworthy features of the Memo are the arrangements for loading and transporting the film. The already widely sold Memo cartridge eliminates threading and greatly simplifies loading. This cartridge is being supplied in four popular types of Agfa film Superpan Supreme, Ultra-Speed Pan, Finopan and Fine-Grain Pienachrome. The film transport mechanism employs a patented sliding lever which advances film in one rapid motion without winding or window watching.

The new Agfa Memo is finished in Polished metal, black lacquer and black morocco leather. Its notable compactness is achieved by a pressed-steel frame and a hinged front platform that snaps quickly into picture-taking position.

Other details include as standard equipment a brilliant, direct view finder neckcord and eyelets, accessory clip tripod socket; automatic exposure and built-in depth of field scale In addition, color filters, sunshades eveready leather carrying cases will available as regular accessories

The new Memo camera, made by Agfa Ansco Corporation in Binghamton New York, is now in stock at photographic dealers and retails at $35.

B&H Take Over Release of Universal 16 mm. Subjects

TEN Universal feature films, including such outstanding releases as "Show Boat" and "My Man Godfrey" will henceforth receive distribution through Bell & Howell's Filmosound Library instead of the Eastman controlled Kodascope Library, through which they formerly had been available.

The switch was occasioned by the Eastman Kodak Company transfer of film rental activities to that company's retail stores.

This change, effective March 31, adds the features and 15 short subjects to the 27 features, 3 serials and 55 shorts already handled for Universal by Bell & Howell.

The fifteen shorts include Oswald Rabbit cartoons, Lowell Thomas travelogs, Mentone musicals and several comedies.

No Change in Conditions

The conditions under which the Universal films are distributed remain virtually unchanged with Bell & Howell handling. No formalities apply to showings in private homes. In all other locations, however, where a possibility of competition with established motion picture houses exists, a prior approval of the location by Universal is required before these films are supplied Rentals are made through local motion picture dealers or through Filmosound Branch Libraries in New York, Chicago and Hollywood

A new catalog describing these and other recent film additions will be sent free, on request, to any 16 mm. sound film user.

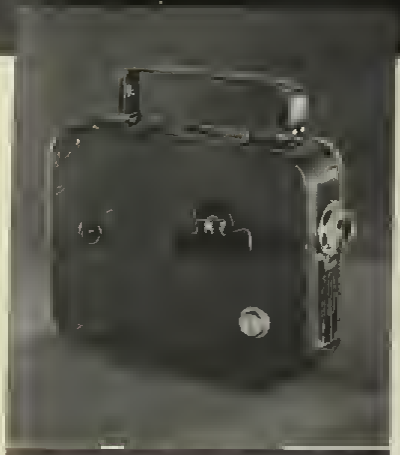
Club Like "Manila"

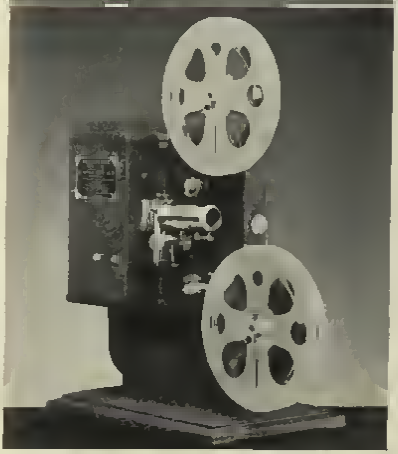
E. M. Culberson of Indianapolis writes that at a recent two-hour showing prize films at the Indianapolis amateur club "Beyond Manila" was voted first place in the estimation of the 150 members present. Two meetings are held each month in the club's rooms in the Indiana World War Memorial

So strong a hit did the "Manila" picture make with the members that application was made to see "Nation Builders" as soon as it can be arranged by the magazine.

Agfa Ansco's new f.3.5 Memo Camera.

New Low Prices
ON POPULAR MOVIE EQUIPMENT





CINÉ-KODAK EIGHT and KODASCOPE EIGHT, Models 20—the "Eights" that popularized 8 mm movies—are now reduced to $29.50 for the camera, and $24 for the projector. A thoroughly competent 8 mm. movie outfit for just a fraction over $50!

And the famous Ciné-Kodak K *f*.1.9—the 16 mm. camera that is used by most movie makers—is now priced at only $80.

Their popularity explains their new low prices. Their ability explains their popularity.

$53.50 BUYS THIS 8 MM. CINE-KOOAK ANO KODASCOPE

Cine-Kodak Eight, Model 20, makes movies in black-and-white or full-color Kodachrome, is fitted with a precision-made Kodak Anastigmat *f* 3.5 lens—fixed focus, automatic footage indicator, full-vision eye-level finder incorporated in snap-back carrying handle, securely fastened winding key, built-in exposure guide, self-locking exposure button that permits operator to get into picture. Now only $29.50

Kodascope Eight, Model 20, is motor driven, rewinds by motor, has a still picture attachment, is simplicity itself to operate, performs on 60-cycle, 105- to 125-volt A. C. lines. Now only $24.

THE MOST WIOELY USEO 16 MM. MOVIE CAMERA, NOW ONLY $80 WITH *f*.1.9 LENS

Year in, year out—Cine-Kodak K has led the 16 mm. field. Its ultra-fast Kodak Anastigmat *f* 1.9 lens, focusing from 2 feet to infinity, is interchangeable with six telephoto lenses and a wide-angle lens. The "K" has both eye-level and waist-height finder systems, two speeds—16 and 8 frames per second, automatic footage indicator, built-in exposure guide, loads with all Cine-Kodak black-and-white films and both regular and Type A Kodachrome, is richly finished in genuine leather and chromium. And it's now priced at but $80—or at $91.50 with de luxe carrying case for camera, film, and accessories.

EASTMAN KODAK COMPANY, ROCHESTER, N. Y.

3-Way Microphone Announced by RCA

ONE microphone which combines in its compact, streamlined case all the characteristics of three different type microphones, making it ideal for radio, movie or any public address use, has been announced by the RCA Manufacturing Company. A handy switch at the base makes the new unit uni-directional, bi-directional or non-directional instantly.

Perfected in the same RCA research laboratories which developed the first ribbon type velocity microphone and the first uni-directional cardiod pattern microphone, the new unit finds limitless applications in radio studios, on movie sets, in auditoriums, night clubs, and any other indoor or outdoor location where an ordinary velocity, pressure or uni-directional microphone proves insufficient for every application. It is designated as Model 77-C.

With the control switch in the uni-directional position, the instrument picks up only sounds reaching the front, or live side—turning a deaf ear to those emanating from any other angle. As a bi-directional microphone, it performs like an ordinary velocity instrument, being responsive on only two sides. In the third position, the control switch permits sounds coming from any angle to be picked up.

The microphone is actually two mikes in one—a bi-directional velocity microphone and a non-directional pressure instrument. The output of each comes down to the control switch, which cuts in one or the other, or both. When the two are connected in series, they give the uni-directional response.

Because of its small size (2½ in. x 8½ in.), the three-way unit is ideal for use by speakers or singers before an audience. It is not large enough to act as a barrier, and can be adjusted in an instant to pick up or "ignore" audience reaction.

In small broadcasting studios space may be conserved by using it as a uni-directional microphone and placing it against a wall or in a corner. Its value is also apparent for use with public address systems, particularly portable types, because of its adaptability and light weight (two pounds).

Its directional characteristics are uniform at all frequencies, an advantage which has come to be accepted by many engineers as exclusive with velocity-type microphones. This has been accomplished in the 77-C by using ribbon units for both the velocity and pressure sections.

The 77-C microphone has a uniform frequency response from 40 to 10,000 cycles. In spite of its small size and light weight a high order of sensitivity (-62 db for a 10 bar signal) has been achieved through new structure design and the use of new magnet material.

La Casa of Alhambra

Featured at the February meeting of the La Casa Movie Club of Alhambra were many of the films made recently by the members. Some excellent work was shown in the filming of the Rose Parade of January 1 at Pasadena. Members Powell, Gardner, Haynes and Winchester showed the parade in color.

Mr. Gaylord put on a fine film depicting Christmas in which his small daughter starred. He also displayed a good sequence in "Happy Birthday." These two films were in color and made indoors.

Mr. Korns gave an interesting talk on "Helpful Hints." Mr. Manuel gave a talk and showed color of his recent trip to Florida. The sixty-five persons present voted the meeting a real success.

Price Reductions by B & H

March 1 Bell & Howell notified its dealer organization of the news of an entirely changed sales set-up, involving new motion picture camera and projector models, sweeping price reductions, simplification of lines and replacement of catalog letter-and-number designations of most models with easy-to-remember proper names.

The announcement to dealers by J. H. Booth, Bell & Howell general sales manager, includes the information that completely discontinued models will not be subject to terms of the Bell & Howell retailer fair trade agreement after March 1.

Besbee Reel Clip Fastens Ends on Projection Reel

Sometimes it's the small, non-complicated gadget that meets a real need. This is certainly the case with the new Besbee Reel Clip which, in a simple and quick-acting way, solves once and for all the problem of fastening the film ends on any 8mm. or 16mm. projection reel, large or small.

The Reel Clip is simply a small, handy metal device, with spring fingers, which may be pushed easily between the flanges of any movie reel and holds the film securely in place. It retains the film firmly, yet is easily removed or replaced. The Reel Clip is provided with a matte outer surface, upon which the film title, number or other distinguishing mark, may be easily written in ink, crayon, or pencil.

The device is finished in brushed aluminum and is provided with small clips which fit easily into the perforations of the film, thus holding it securely. It does away with awkward spring band film retainers, or with rubber bands which invariably slip off the outer diameter of the film and nestle at the center of the reel, where they are impossible to reach with the fingers.

The clips come packed in boxes of one dozen, either in the 8mm. or 16mm. size.

Besbee Reel Clip designed to fasten ends on 8mm. or 16mm. film.

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PHILADELPHIA CINEMA HOLDS THIRD ANNUAL

"Mighty Summits," the epilogue, so to speak, of the late Ripley W Bugbee, president of the Philadelphia Cinema Club, was exhibited for the first time to the members and guests of the club assembled at the third annual banquet, February 28 at McCallister's, in Philadelphia.

"Mighty Summits," a 1600-foot all color presentation taken in the Canadian Rockies at varying levels up to and including the peak of Mount Robson, some 12,000 feet above sea level, for sheer scenic beauty is a film that will go down as one of the finest travel pictures it has been our pleasure to see

Musical scoring, via the double turntable system, was provided by Robert W Crowther Editing and titling were done by Mrs Bugbee, ably assisted by Mr. Crowther

It was the privilege of the 300 members and guests assembled at this banquet to see this presentation as well as to enjoy the principal speaker of the evening, Dr. Calvin O Althouse, who discussed rather intimately his viewpoints on Hollywood, where he had had an opportunity to study the motion picture industry at first hand

Walter S Fogg, who is a member of the Society of American Magicians, proved to the assembled audience that an ordinary line of patter accompanying tricks can be converted to suit the particular group listening Mr. Fogg was able to vary his talk in such manner as to pass it on films and photography in general Instead of the customary animals that are pulled out of the hat, Mr. Fogg was able to pull films, film containers and other accessories out of his magic.

It was our pleasure to be host to Professor E B Perkins and Dr. Marshall Smith of Rutgers University

Through the courtesy of Dr. Althouse we were able to listen to some marvelous singing, and through the courtesy of Station KYW a musical background also was provided

A group of twenty-five door prizes was available through the courtesy of the local photographic dealers. A great deal of fun was had in the distribution of these prizes, which were won by means of a special drawing, conducted by Mr Rasch, ably assisted by Mr. Hoot.

The banquet will long be remembered as a fitting climax to the third year of the Philadelphia Cinema Club

---

The March contest of the Philadelphia Cinema Club was divided into two groups, 16mm. and 8mm. Films submitted and their ranking were as follows.

16mm Group, 1, "Dance Date," John Bessor and James MacLane; 2. "Our Southern Highlands," George Pittman; 3. "The Night Before Christmas," A. F. Munsell; 4. "Weatgate Hills," [illegible] Gelzer

8mm. Group, 1. "Toby the Pup.' [illegible] Rev Ernest Vandenborch; 2. "Odds and Ends," Arthur Hurth; 3. "The 7 [illegible] Frank Hirst.

All the 16mm films were Kodachrome all the 8mm. monochrome. Prize awards were made to first and second ratings in each group

One 16mm. film and 8mm film introduced movie tricks into the scenario and both used the animation of toys to perform these feats.

Unfortunately, due to pressure of other work our newly re-elected secretary-tressurer, Horace Wilson, was forced to resign. George Pittman also a charter member of the organization was unanimously elected secretary treasurer for the ensuing year

Our officers for the ensuing year are as follows: A. L. O. Rasch, president; Robert W. Crowther, vice president; George Pitmann, secretary-treasurer.

The constitution has been amended to provide for an increase in membership up to 100, and at the same time the officers were authorized to consider delinquent anyone whose dues were not paid within sixty days after April 1st

R. N. LEVENE,
Chairman of Publications Committee

Philadelphia Cinema Club celebrates at banquet successful conclusion of third year.

Los Angeles 8mm. Club

The March 14 meeting was held at the Bell & Howell auditorium, 716 North La Brea avenue. President Leitch introduced three members of the Pomona Movie Club, who were guests at the meeting.

Vincent Hague told of a novel still camera club sponsored by Radio Station

KEHE the meetings of which are held at places especially selected for providing an evening's shooting by the members, with sets, lighting, models and prizes arranged for by the radio station. Suggestion was made that club members interested in this type of filming contact the station.

President Leitch announced that Robert Teorey, editor of "Thru the Filter," by reason of business pressure would be unable to continue his duties and that this important position would be filled by Claude Cadarette. The new editor then called on Orrin Williams, Irwin Dietze, William Parsons, John Northrop and Dr. Edward Boller to furnish articles for the April issue. Mrs. H. J. Barney was appointed to cut stencils and Courtney Dow to be official crank turner

Members were again notified of the 50-foot reel contest to be held next month. The semi-annual contest, ordinarily held in July, has been discontinued and in its place will be a contest for women members only, with Doris Lee and Louise Arbogast in charge.

The feature of the evening was Randolph Clardy's premiere showing of his 8mm scenario film with sound. Perfect synchronization of music and dialogue with film has been achieved by Clardy through the use of geared camera-recorder and projector-reproducer. This picture, believed to be the first of its kind, proves that nothing is impossible for the serious 8mm. filmer.

After a short intermission the remainder of the evening was devoted to showing films brought in by members for analysis and criticism by the technical committee. Those contributing were Roosevelt, Teorey, Dietz, Caloia, Gavin, Harper and Chapman.

V. P BURDICK, Secretary.

New York 8mm Club

As a result of the increasing number of applications for admission to this growing New York group, the club voted at its February meeting to raise the membership limit to thirty. This action, together with the dropping from the rolls of inactive members, will permit the induction into the club of some seven new members and the establishment of a new waiting list.

The film program at the February meeting featured a guest film, "Summer Tour," made by Lois M. Styles, a record of a European trip, replete with shots of beautiful color and composition.

The rest of the evening was devoted to a program of outside and members' films, including Mr. Spanier's reel made on a new Super-Pan 8 mm. film, Mr Hollywood's "New York at Work," a commercial reel by Kenneth Space, "How to Use Your Camera," and the club interchange film, "Leading a Dog's Life," a most amusing film by H. L. Thompson of the Seattle (Washington) 8mm. club. V. M. GARRETT.

Agfa Roll Films Now Are "Satisfaction" Guaranteed

A small slip of paper tucked in each roll of Standard and Plenachrome film has, in recent years, come to identify Agfa film as "guaranteed film." This guarantee of "Pictures that satisfy or a new roll free" has been of value to camera-users throughout the country who have encountered difficulties in picture taking, for the guarantee service was initiated to analyze and correct picture taking troubles experienced by amateurs

It should, therefore, be of great interest to camera users that the well-known Agfa guarantee has now been extended in scope to include all roll films made by Agfa Ansco Corporation. For several months now guarantee bonds have been inserted in each carton of Agfa Superpan, Superpan Press, Finopan and Super Plenachrome roll films (in addition to Standard and Plenachrome). All Agfa roll film is now backed by this unusual guarantee of complete user-satisfaction.

During the several years the Agfa guarantee has been in operation it has proved to be extremely helpful.

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New Publications

Directory of 16mm. Film Sources. Published by Victor Animatograph Corporation, Davenport, Iowa. Seventh Revised Edition. 104 pp. and cover 5¼ by 7½ inches. 50 cents.

The book was designed especially to help the 16mm. projector user in the choice of sources where he may buy, rent or borrow films in specific subject matter fields. For the sake of convenience sources are classified into three general groups according to types of films distributed.

A new feature of the Directory is a list of subjects and specific indication of the sources from which films may be secured in each group. During the preceding ten years over 160,000 copies have been distributed the world over. The present edition is founded on the extended experience gained in learning the requirements of all types of 16mm. equipment users.

The publishers last year conducted a special investigation among ten thousand schools regarding the experience gained in visual aids, which indicated that nearly six thousand of those institutions made use of the Directory and of the film directories issued by state film libraries.

Particular attention has been given to the locating of new film sources of 16mm. material, with sound included, not only in the school but in the home, church and industry.

American Cinematographer Hand Book and Reference Guide. Third Edition. By Jackson J. Rose, A.S.C. 218 plus xviii. pp. 4 by 6½ inches. $3.

The Third Edition of the Hand Book and Reference Guide of Jackson J. Rose, A.S.C., as set forth in an introductory note, very frankly declares the tremendous advances in film manufacture recently have overnight rendered obsolete much hitherto standard data on film, filtering and the like. Cited as representative of these advances are the introduction of Agfa's two super-fast films and the more recent arrival of Eastman's Plus X, Super XX and Background X.

"In making these necessary revisions," the compiler states, "the opportunity was seized to comply with suggestions received from readers of the previous editions, requesting additional information concerning studio lighting equipment, Kodachrome, Dufaycolor and the bi-pack color processes, projection tables based on standard stereopticon and minicam slides as well as sound film aperture and further expansion of the sections devoted to sub-standard cinematography and miniature camera photography. These and many other additions are to be found in the following pages."

The fact there are approximately 250 entries in the index gives a fair indication of the variety of subjects treated in the book. Covered are all types of motion and still cameras as well as all kinds of still and motion picture film, with all accessories.

The Art of Table-Top Photography. By Arthur E. Gleed. American Photographic Publishing Company, 353 Newbury Street, Boston. 46pp 5 by 7½ inches. 1939. $1.25, cloth cover.

For the photographer who finds pleasure in doing miniature or trick work there is much in this little book that will provide real entertainment.

The author in his preface takes issue with those who would relegate to a somewhat trivial form of humor the giving of reality to flights of imagination or to adventures in the world of make-believe. He declares table-top photography in the hands of a craftsman can be raised to the dignity of one of the arts.

The table of contents lists Introduction, Practical Details, Picture Building, Picture Composition, Photographic Details and General Observations. There are twenty illustrations, demonstrating what may be accomplished. The first, for an example, is "Nightmare," the first of which shows two men on a cliff battling with knives. The second sequence reveals the weaker of the two being shoved off the cliff. Behind is a dark and forbidding sky. Below are rocks and a few trees.

There is abundant opportunity presented here for ingenuity in construction, especially in view of the whole stage being confined within a space of four square feet. There are problems of lighting, too, that will give pause to the average amateur maker of pictures.

Mini-Kinks, the Amateur Camera Guide No. 2. By Stanley Carlson and Harvey Goldstein. Huddle Publishing Company, 321 Loeb Arcade, Minneapolis. 64pp 5¼ by 7½. 1939. 25 cents, paper cover.

Over 250 aids to the user of miniature cameras are here furnished in brief form, the average length of each being around fifty words. It is complete in its

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coverage, treating of home development in considerable detail. The comments run alphabetically, the variety of which may be gauged from the opening paragraphs, which are.

Accelerator, Acetic Acid, Aerial Photos of Cities, Agitation, Agitation of Miniature Film, Air Motion Overcoming, Angle of Camera for Portraits, Animal Pictures, Backgrounds, Backgrounds for Children's Pictures, Building Pictures, Bulbs for Color Work, Calcium Chloride, etc.

Where and How to Sell Photographs. By H. Rossiter Snyder. Fomo Publishing Company, Canton, Ohio. 40pp. 50 cents, paper cover.

"Where and How to Sell Photographs" is No. 4 of an entirely new series of "Profitable Photography" booklets by tha author. Tbe captions of the chapters are perhaps the best means of indicating the tenor of the contents, and among these are How to Organize Your Efforts, New Trends of Photography, Rebirth of American Magazines, Vigorous Press Prints; Envelops, Labels, Captions and Postage, You Do Not Have to Travel, Copyrights Not Needed, Releases for Advertising Uses, Analysis of the Magazine Markets, Sports and Outdoors Magazines, etc

CINECOLOR FORMALLY OPENS BIG NEW PLANT

CINECOLOR March 14 flung wide the doors of its new $250,000 Burbank plant, the ultra-modern concreta reinforced structure, consisting of ona story and a besement, covering 45,000 square feet of a three acre site. The main floor consists of executive offices and otber departments.

Under personal supervision of First Vice President Alan Gundelfinger, this divison embraces a complete patent research department, tecbnical library, chemical laboratory, research, control, optical and dark rooms.

Designed for 100 per cent streamlined efficiency, the department is divided into a number of spacious rooms progressively laid out for camera unloading, negative polishing, printing of 35 and 16mm. films, waxing, positive cutting, optical printing, inspection and shipping Also included are a machine shop, special effects camera department, and private cutting rooms for clients.

Processing of all types of color positives is carried on in one tremendous room 70 feet wide by 200 feet long Processing of negative film is conducted in a specially constructed chamber.

For projection Cinecolor has constructed a beautiful, comfortable theatre with a seating capacity of 75. All equipment is of the latest type.

The basement has been designed to accommodate the 50 vats used in the mixing of chemicals for developing. These range in capacity from 1,000 to 20,000 gallons. The circulation in each vat is controlled by its own individual motor.

All electrical wiring and pipes for water, gas and the first sprinkler system have been installed in a scientifically ventilated tunnel, to prevent the possibility of their being effected by chemical fumes. DC sets are also located in this tunnel. In the event of electrical power failure, an auxiliary plant will pick up the task of supplying current with a maximum interruption of only ten seconds!

These are located outside the plant in the rear, with an undrillable, burglar-proof, fire-proof steel door guarding their entrance. Vaults are equipped with fire sprinkler system and other novel safety features. They are of the same type as those used in modern banks.

Since the printing and handling of Cinecolor films calls for exacting control of heat and moisture in the air, special air conditioning equipment has been installed on the roof.

This regulates humidity and temperature throughout the building with individual sectional control. During the summer months a film of water, 65 degrees in temperature will he continually sprayed over the roof for cooling purposes.

Two New Type Film Clips And Weights in Agfa Line

Two new-type film clips have just been added to the line of Agfa photographic equipment. Called "Easy Clips," the new Agfa items are furnished in two sizes—the 1⅜ inches wide, selling at $1.20 a dozen and the second 2 inches wide selling at $1.80 a dozen. Special lead weights, which fit these new "Easy Clips," are also available at $1.20 a dozen.

The many outstanding features of the new "Easy Clips" make them ideal for both amateur and professional use. Fabricated of stainless steel, they are simple to operate and provide a positive, locking grip that won't let films slip. The new Agfa film clips provide both hooks and holes for hanging purposes, have smooth, rounded corners to prevent scratching, and allow for easy attachment of lead weights.

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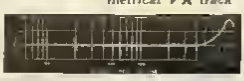

The BERNDT-MAURER Corp.
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B & M Lights Enter Color Field

(Continued from Page 177)

spherical mirror is placed behind the globe to project the rear light forward toward the lens. This mirror is manufactured under a patented process which gives a hard, durable surface of unusually high reflectivity.

One of the striking features of the B. and M. products is its own quick focusing device (patent pending), which consists of a lever arm protruding from both front and rear. It is moved from side to side for focusing spot to flood. This quick focus has been an exclusive feature of all B. and M. lights.

It is a great improvement over the old-fashioned method of turning a small crank, with the resultant loss of time and temper. So simple is this mechanism that a high lamp may be focused by merely exerting a slight pressure against the protruding arm.

From the viewpoint of the lighting engineer, most interesting is the fact that the Baby Keg-Lite operates in absolute silence. Proper ventilation lowers the burning temperature, thereby increasing the life of the globe and reducing the softening or blistering to a minimum.

Light output will focus from a 4 degree spot to a 44 degree flood. Photometric tests show the spectral quality of the light to be of correct color temperature for color stills.

Baby Keg-Lites are now in use at Warner Brothers, Twentieth Century-Fox, Paramount, General Service Studios, R. K. O. and other producing units.

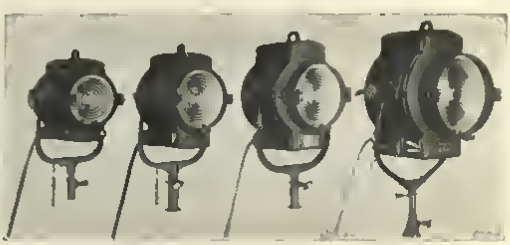
Peninsula Cine Club

At the parsonage of the First Christian Church in Monterey, Calif., March 4, a committee representing the Peninsula Cine Club conferred with a committee appointed by the church for the purpose of perfecting plans for the proposed documentary record on 16mm. black-and-white of the church ceremonies April 22 and 23 commemorating the forty-fifth anniversary of the organization of the church.

Representing the congregation were the minister, the Rev. James H. Woodruff, S.T.M., Mr. and Mrs. H. C. Steinmetz, Mr. and Mrs. Charles Bell and Mr. and Mrs. W. J. Allen, all of Pacific Grove. Appearing for the Cine Club were Mrs. Juanita M. Pugh, Harold H. Daugherty and Gilbert I. Rhodes.

The complete record of the church, together with a written account of the early struggles and final organization of the congregation, were laid before the joint committee assembled, and from these were selected for photographing the original covenant, first roster of members, the register of ministers, and the first hymnal. A complete continuity was then carefully planned and arrangements perfected as a cooperative club project for the filming of this event for the permanent records of the church.

Following the regular business meeting of the club February 15, the following films were screened: A short 16mm. black-and-white subject, "Adventures in Photomacrography," by Gilbert I. Rhodes; two remarkable 400 foot 16mm. Kodachrome reels sent by Doctor Fisher of San Francisco, entitled "Yosemite"; two subjects filmed by Dr. G. V. Rukke, "California Missions" and "Pasadena Rose Parades," and two excellent reels of 8mm. Kodachrome by Lieut. Thomas Gillis of Monterey Presidio, "Alaska" and some highly interesting local material.



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SPYROS SKOURAS OPENS U.S.C. SECOND SEMESTER

Spyros Skouras, head of National Theaters Corporation, and in the movie capital on one of his periodic visits from New York, opened the Fox-West Coast sponsored course in distribution and exhibition, given for the second consecutive year beginning in the second semester of the school year, 1938-39. Charles A. Buckley, head of Fox-West Coast's legal department, continues as the instructor in this popular course.

Boris Morros, former head of Paramount's music department, and now an independent producer, was unable to open his second semester course in cinema music due to pressing business in New York and Paris. The course, as a result, has been continued by able lecturers from the music departments of Paramount and Warner Brothers studios. Mr. Morros will resume direction of the class immediately on his return to Hollywood.

Walter Scott, assistant to Dean Raubenheimer of the College of Letters, Arts and Sciences, continues for the second successive semester his popular course in story and continuity. Unfortunately for the regular day students, the course is held at downtown headquarters in the Transportation Building, primarily for adult night school enrollees.

Campus students, when possible, are making the trip downtown in order to get instruction under Scott, and it is felt if this trend continues Scott may be called back to the regular campus in heed to student requests.

Kappa Delta Alpha, campus cinema organization, has definitely started working on a biblical theme, to be produced on 16mm. and incorporating stock shots of Jerusalem taken by one of the faculty

Student groups have been buzzing with the rumor that Dean Raubenheimer, executive head of the College of Letters, Arts and Sciences, which includes the department of cinematography, is contemplating a general reorganization for the coming school year 1939-40.

Since contracts to the staff are generally offered around May 1, this is the time news of changes often come. Department policy takes two courses, that of making the work of professional character or of making the cinema studies purely cultural.

While faculty heads tend toward the academic and cultural side, students definitely favor the practical, professional training, and point to architecture and pharmacy as precedent-making examples for this course. Meanwhile, it is understood Dr. Morkovin, head of the department, has applied for leave of absence during the coming year.

Donald Duke very successfully premiered his 16mm. production on Modern Dance last March 1, with the department of physical education participating in a program that brought out over 250 persons to see the film.

The production was enthusiastically received and obviously Duke was wholly successful in conveying to the screen the various training steps incorporated in modern interpretive dancing. A piano accompaniment was so skillfully played that the presentation was indistinguishable from a synchronized recorded underscore.

JACK V. WOOD, S.A.C.

Polaroid Booklet by Leitz

The Stereoly polariod system of three dimensional projection has excited interest where it has been demonstrated. Since it was introduced less than a year ago many organizations and individuals have obtained this equipment and are using it for educational projects and for their own pleasure.

With this system of three dimensional projection, color or black and white pictures may be seen on the screen in all their beauty of spaciousness and depth.

An interesting, well illustrated booklet on the Stereoly polaroid system of three dimensional projection has recently been issued by E. Leitz, Inc., 730 Fifth ave., New York. A request for booklet No. 1271 will bring a free copy.

Patents—Trade Marks

Registered Patent Attorney executes drawings, drafts, specifications, writes patent claims differentiating from prior art; secures patents—machines, processes, manufactures, compositions of matter.

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Photography to Television

(Continued from Page 172)

Television is not the only field to which Adams has applied himself. At 821 North Elwood street, Glendale, behind screened windows, you might find any kind of an apparatus. A towering antenna fastened to the roof makes the house stand out like a barkentine passing a fleet of fishing smacks on a calm sea. When retiring Adams slips under a maze of wiring in order to find the bed.

His laboratory starts in the living room—ends up in the kitchen. In reaching for a cathode ray tube he might easily get a bottle of milk.

Sound and photography being more or less synonymous, a visitor would find several prints in the sink getting washed, for he is also an ardent camera fan and possesses a Super Sport Dolly (German make) with an f2.9 lens and shutter speed up to 1/250th. He is intensely interested in color photography, and is looking forward to a simplified method of color printing at home, doing away with present transparencies and all the equipment necessary to project them.

On one of his many bookshelves you'll find scientific books covering such subjects as mathematics, physics, science of musical sounds, solenoids, alternating current, differential equations, operational circuit analysis, advance calculus, electricity and magnetism, analytical mechanics and dynamics.

Previous to his television experiments he "tinkered" with radio in its early stages and recalls the first crystal set he built to pick up programs from the first station in operation in Los Angeles. Today, combining his amazing knowledge of radio, photography and optics, Adams is plunging into fields heretofore unscratched.

Mixing science with art, he is an accomplished musician and earns part of his living by playing a bassoon in the Federal Symphony Orchestra of Los Angeles. Exchanging musical notes for dollars for equipment!—so he may continue with his experimental work in his amazing home-laboratory.

If the saying, "you get out of life what you put in" holds any weight Adam's future looks assured.

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Pratt Succeeded by Smith When He Retires in April

George C. Pratt, vice president of ERPI, will retire on April 1 after more than thirty-two years with the Bell Telephone System, the last eight of which were as ERPI representative on the West Coast. Prior to coming to Hollywood Mr. Pratt was vice president and general counsel of Western Electric.

He also was general counsel of ERPI from its organization to 1931 and had charge of the legal work in connection with the granting of licenses and supplying of equipment to motion picture producers and theatres using Western Electric Sound. Following his retirement Mr. Pratt will engage in the practice of law in Los Angeles.

Mr. Pratt will be succeeded by Clifford W. Smith, who has been elected a vice president of ERPI. Mr. Smith joined the Bell System as commercial manager of the Societe de Material Acoustique, Paris, in 1929 and subsequently occupied the positions of director of Western Electric Company, Ltd., London, European commercial manager of ERPI; assistant general foreign manager of ERPI and general foreign manager of ERPI. Mr. Smith is a native of Michigan and took up his duties with ERPI on the West Coast in December last.

Three Kodak 35mm. Films Ready in 27½-foot Lengths

The three new Kodak films for miniature cameras — Kodak Panatomic-X, Kodak Plus-X and Kodak Super-XX—are now available in a form especially suited for darkroom loading of miniature camera magazines.

This new form is a 27½-foot length of frame-numbered 35mm. film, safety base, with leaders cut out at intervals of thirty-six exposures. The strip is sufficient for five 36-exposure loadings, and the ready-cut leaders simplify measuring and cutting.

Since all three films are fully panchromatic, loading must be done in darkness. Price of the 27½-foot strip, in either Plus-X, Panatomic-X or Super-XX, is $2.50. All three films are also available in bulk rolls, without ready-cut leaders or frame numbering.

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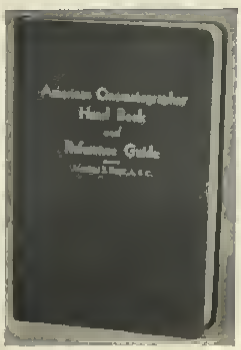

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Clardy Successfully Makes 8mm. Talker

(Continued from Page 164)

ning and tilting may be done with the camera—quite enough, Clardy has found, for most ordinary scenes.

Closeups are generally made with a telephoto lens, to minimize changing set-ups with the necessarily hulky equipment and also to minimize camera noise.

Each scene is recorded on a separate hand on one or more disks. The most convenient method is to use two disks, recording alternate scenes on each.

When the picture has been processed and edited, these individual scene recordings are then rerecorded on to a single continuous record. The result is a single reel of film with an accompanying single disk of synchronized sound.

The same methods are used in reproduction. A convenient shaft in the projector is extended beyond the case to connect with the same gear box. This is connected by flexible shaft to the turntable of the record player. Thus sound and picture are again held in exact synchronism.

All that is necessary is to place the needle of the pick-up at a marked starting point, and to bring a similar marked starting point into the projector's gate. Then when projector and turntable are started together, sound and picture records move in the same synchronism with which they were made.

Synchronism Good

And let it be said that this synchronism has, in Clardy's initial production been proved very good. In closeups and longshots alike, lip movements and spoken words synchronized as perfectly as might be expected in any professional sound film.

The sound quality was excellent, surprisingly so in view of the fact that the recording played was actually a rerecording of a rerecording of the original rerecorded master disk.

In addition to making home talkies, Clardy's equipment permits the apparent ultimate in home scored musical accompaniments for otherwise silent films. Since the picture and sound are made and reproduced in accurate synchronization, this permits the use of scores far more closely synchronzied to action than is possible with non-synchronous equipment.

Since the longer playing 33⅓ r.p.m. records are used, permitting one to compress the score for a full reel of picture on a single disk, standard 78 r.p.m. records may be home rerecorded to form this record. Moreover, musical backgrounds may easily be rerecorded under dialog, or sound effects may be added to music and dialog completely in the professional manner.

Since no one who has not actually made a sound picture can adequately describe the technique used, we hope to prevail upon Clardy to contribute to future issues articles dealing with the details of his process.

They are sure to be interesting reading—and to open up new fields to the many sound minded filmers, both 8mm and 16mm., for the basic principles Clardy employs can be used with equal success on any type of equipment.

MGM and Erpi Collaborate on Portable Sound Recorder

A "super-portable" sound recording channel for location work which weighs 84 percent less than equipment now in use, but the performance of which approximates the finest studio installations, has been designed by Electrical Research Products, Inc., in collaboration with the sound department of Metro-Goldwyn-Mayer.

Extreme portability characterizes every feature of the new design. In contrast with earlier "location" equipment, which was housed in nine separate cases and weighed 900 pounds complete, the two units of new apparatus weigh only 150 pounds.

The larger cabinet contains the recording machine and associated controls including those for the camera motors. This unit weighs 102 pounds. The smaller case, weighing 42 pounds, contains all mixer, amplifier and noise reduction equipment.

The "super-portable" channel, while developed primarily for location sound recording, achieves a degree of naturalness in recorded sound that is comparable with the most elaborate permanent channel installed for studio production. Extensive field tests have been conducted by Metro-Goldwyn-Mayer during the past year and several recent productions of this studio have been completed with the new instrument.

The device will be on display at the Society of Motion Picture Engineers' Convention at the Hollywood Roosevelt Hotel April 17 to 21.

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Setting to Music 1938 Contest Winners

(Continued from Page 173)

this medley coincide well with the pictured action of the first several sequences —even to a trumpet fanfare where one is called for as the camera rests on a spectacular, towerlike rock pinnacle silhouetted against one of those ultra-deep Kodachrome skies!

At the shot of the fishermen's rowboats on the lake, following by several scenes the title and scene of the celebrated fishermen's bridge, the music changes to Sinding's "Rustle of Spring."

Several recordings of this are available; my choice was the one by the British Broadcasting Company's Wireless Military Band on British Columbia DX-269, which I believe has since been pressed here and listed in the American Columbia catalogues.

Following this, we again have recourse to the ever-useful music of Albert W. Ketelbey—this time "Quips and Cranks and Wanton Wiles" from his suite "Three Fanciful Etchings," played by the composer and his orchestra on British Columbia 9407—the opposite side, by the way, of the fourth disc used in the score for "Nation Builders."

The score for the first reel is concluded with Berlioz' "Carnival Romaine Overture," Part I, played by Henri Verbrugghen and the Minneapolis Symphony Orchestra on Brunswick 50156.

I believe this selection has since been recorded by other orchestras, either under its original French title or the English translation, "Roman Carnival"; if these are more easily available, they should be used, if only to gain the benefits of modern high-fidelity recording in place of the early electrical recording of the record I own.

The second reel opens with Part I of Ponchielli's "Dance of the Hours" from "La Gioconda," recorded by Rosario Bourdon and the Victor Symphony Orchestra on Victor 35833. Next, the same orchestra and conductor give us Tschaikowski's "Romance," on Victor 35808, and we conclude with Percy Grainger's beautiful "Colonial Song," played by the same group on Victor 36035.

Simplicity for "Santa"

The home movie winner naturally calls for simple, generally lively music, since it deals with a child's Christmas. We open with Ketelbey's "Wedgewood Blue," Columbia (American) 50334-D, played by the composer and his orchestra. (A Victor record of the same selection is also available.) Next, we change to "Wedding of the Rose," played by Dajos Bela's Artists Orchestra on Columbia G-59072-F.

The closeup of the clock which prefaces Santa's visit is the cue for the next music change to the "Serenade" from Drigo's "Les Millions d'Arlequin," played on British Columbia 9092 by the British Broadcasting Company's Symphony Orchestra under the direction of Percy Pitt.

The title "Christmas Morn" gives us the next cue, and we finish the score by playing the reverse side of the first disc —Ketelbey's "The Clock and the Dresden Figures," played by composer Albert W. Ketelbey and his orchestra on Columbia 50334-D.

Some scoring enthusiasts may very well complain that these scores are too simple; that they contain too many records played completely through (all records listed are to be so played, except where specific cues indicate otherwise), and that more frequent music-changes would keep the accompaniment in closer tune with the film.

To that I can only reply that while all that may be true, I believe that performable simplicity is equally desirable. Working in the dark, trying to change records and keep track of discs, picture and cue-sheet, too many accidents may happen which can mar the pleasure of the audience.

Therefore, wherever one record can be made to do its fullest share of work, rather than using two or three for the same footage, I've tried to make it do so. Similarly, I've chosen twelve-inch discs instead of ten-inch ones wherever possible.

Experience in both arranging and performing these scores has convinced me of the wisdom of this. Each successive year I've noticed that the scores for the prize films have somehow grown simpler, with fewer cues and music changes.

And I don't think it is altogether chance or politeness that the simpler scores of this year have in their public performances earned more compliments than some of the earlier ones when, as happened once, I used as many as a dozen records to score a single short reel of film. This year never more than five records are used for any one reel; the average is 3.7 records per reel.

Except in the most unusual circumstances, keeping scores simple pays double dividends: they are easier to play and easier to listen to. After all, in spite of its very real importance, the musical accompaniment to any picture should remain just that—and keep itself a simple, non-intrusive background for visual entertainment.

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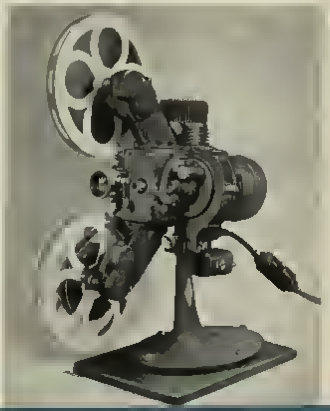

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